MUSIC APPRECIATION WITH THE VICTROLA

for Children

Copy I

MUSIC APPRECIATION

WITH THE VICTROLA for CHILDREN

Designed to meet the needs of the child mind during the sensory and associative period of development, from first to sixth grade, inclusive

LEARNING TO LISTEN
LISTENING TO LEARN

Educational Department

VICTOR TALKING MACHINE COMPANY

CAMDEN, NEW JERSEY, U. S. A.

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Music! O how faint, how weak,
Language fades before thy spell!
Why should feeling ever speak,
When thou canst breathe her soul so well?

—MOORE.

THE GARDEN OF ENCHANTMENT

FOREWORD

TO bring *music* to *children* is the mission of this book. After thirteen joyous years of a broadened service as Musical Missionary, it is a great satisfaction to present to supervisors and teachers these concrete plans for teaching music appreciation to children of the elementary grades.

Hearing the great masterpieces by means of the Victor recordings is an opening of the gates into toneland, but for intelligent following of the paths in the garden of enchantment, the winding sunlit roads, much definite direction, investigation, and analysis is needed. For those who follow the call of Pan, the Joy-god, into the realm of Apollo, there will be found beauty, joy, imagery, and creative impetus. But the dream-castle of interpretation, understanding, and achievement is only to be reached by climbing the mountain trails with thoughtful effort and real study. If, however, the presentation is made through the natural processes of the development of the child-mind, the journey is one of never-ending delight.

Our former book, "Music Appreciation for Little Children," was designed to present music to children of the first three grades, but it has seemed wise to incorporate into one volume the entire work for the elementary schools.

It is of the utmost importance that the primary teacher vision the sequence of her lessons, and even more imperative that the teacher of advanced grades have clearly in mind the foundations which have been or should have been laid in preceding years, in order to adjust her plan of procedure.

Grateful acknowledgment is due to many members of the Educational Department of the Victor Talking Machine Company for experimentations, suggestions, editing, and much of the real preparation of this book.

"The world's a very happy place,
Where every child should dance and sing."

FRANCES ELLIOTT CLARK

PREFACE

MUSIC APPRECIATION: HISTORIC CONSIDERATIONS

HE study of music appreciation emanated from the effort to prepare audiences at symphony concerts to listen more intelligently to pure (instrumental) music; to help the people to better understand, and, therefore, to enjoy what they hear. The means employed at first was the analytic program, instituted, or at least first used by the Boston Symphony and Thomas Orchestras. Soon after the introduction of these analytic notes in the programs, a man with the vision of a born educator adapted the idea to the general study of music appreciation by music students, not only for the better preparation for listening, but for the cultivation of powers of interpretation. To spread a desire for study and afford the proper preparation for teachers, Mr. W. S. B. Matthews wrote and published an outline, under the caption "How to Understand Music," in which was set forth the nature of the study, and also well defined and systematized courses for teachers of appreciation. Naturally, there followed a number of similar books, differing only in details of material to be used and in order of presentation; the subject matter remained essentially the same. The study was largely technical and left the student little opportunity for active participation through the use of his investigative capacity. In other words, *instruction*, not *education*, was the process employed.

Naturally, such study was possible only for the relatively few, and especially for adult minds, because it (1) involved a musical imagination possessed by relatively few concert-goers, and (2) because there were no means for the widespread presentation of music of all characters, pure (instrumental) and vocal.

The opening years of the present century witnessed an epochal advance, if not revolution in the conception and development of music appreciation.

The perfection of the recording and interpretative capacities of the Victor Talking Machine immensely broadened the scope of the problem and, for the first time in history, made the study universally practical.

The constructive vision of the Director of the Educational Department of the Victor Company opened for study practically all types and forms of music through the large and well-chosen collection of records of the great works of the world's masters of music.

Music-Education spread abroad the solution of more educational processes of teaching and study, and at the same time opened wide the door of Art and Music Appreciation to children of all ages, thus making them participants with their elders in the intellectual, esthetic and spiritual enjoyment of the culture this study affords.

Appreciation: What is it?

Primarily, appreciation implies judgment of values. These values concern experience of various sorts, according to the object which has evoked them and according to the mind, heart, and life of the appreciator.

Perhaps we can best reach a classification of these experiences if we forget that music as an art exists, and seek the *de novo* individual impressions which a painting or piece of sculpture might make upon a group of lovers of art.

Probably the first observations will relate to the objects, the mere formal data of the picture, as for instance the peasant woman in Breton's *Song of the Lark*,* with upturned face and intense grasp of the sickle in her hand.

Discernments and judgments, favorable or unfavorable, concerning the structural ordering and forms of the objects employed by the painter will constitute a second class of impressions. Corot's foliage and the forms of the trees in the *Wind Storm*, attract immediate and admiring recognition.

*See page 42.

A third class of impression arises from the discernment of the method of work, the technical skill of the artist.

A high class of discernments arises from esthetic, emotional or spiritual impressions, from conceptions of the artist's "message," "his meaning."

The most significant of all classes of impressions and experiences, however, are those of the associations awakened in mind and heart. These associations may concern many phases of human knowledge and life. Because of the potentiality of awakened associations, he whose mind is cultured, who has dipped deeply into the experiences of human life, and whose heart is richly stored with spiritual truth and beauty, must necessarily be more intensely impressed by, must more truly appreciate a work of art, than the individual whose mind is untrained and uncultured, whose life experiences have been meager and commonplace and to whom the "things of the Spirit" are all but unknown.

Probably the most widely awakened associations are those that touch the purely personal experiences in life; such associations as might be awakened by Whistler's *Mother*.

Culture in literature and art in general is another many-stringed harp which would be touched by such works as Corot's *Orpheus Greeting the Dawn*.

The religious life affords a large opportunity for sympathetic vibrations in response to such works as Van Eyck's *Adoration of the Lamb*.

A "harp of a thousand strings" is the social life of every human soul. Think of the associations in this phase of human experience which may be awakened by such works as Neal Dow's *Mother Love* (or *Interior of a Dutch Home*), and Tenier's *Rustic Wedding*.

Now, the appreciation of a work of art is not what we experience in any one of these fields of discernment. It is the sum-total experience arising from many or few of these categories of impressions and associations; it is the temple we build out of

the mental and spiritual material gathered from these varied sources, and our temple is poor and poverty stricken, or is beautiful and impressive, according to the poverty or richness and affluence of the material out of which it is constructed.

The study of appreciation of art, therefore, is successful and efficient in proportion to the breadth of experience and the richness and the beauty of the structures that the students are led to realize, be the specific art what it may. This goal may not be reached except through the *integration of the arts, and of art, with all phases of life;* and herein lies its potentiality as a study.

Music Appreciation and Intuitional Education

Music in no wise differs from other arts in the essential impressions it may make upon the minds and affections of a group of people. Because we think in terms of tonal images instead of visual material—lines, surface, color—we are not, therefore, confined to one class of experiences, one field of cognate imagination.

Nearly twenty years' experience with adult and children's classes in the intuitional study of music appreciation has abundantly proved the fact that the categories of experience parallel all those awakened by the intuitional study of other works of art—painting, sculpture, architecture, etc.

From the very beginning of this work, the unity of music and the arts of pantomime, drama and dance, or better, orchestics and poetry, will be realized and appreciated, since these are the arts in which children most commonly embody their creative efforts to define the impressions and imaginations awakened by pure (instrumental) music.

For untold ages poetry has been the handmaid of lyric, ritual and choral music, largely because their rhythmic roots are so closely intertwined, because poetry has been supposed to furnish the "intellectual fibre" of the music, and because language best serves the interests of vocalizing.

In the development of romanticism and impressionism in the form of pure music, poetry has been the inspiration for many orchestral and other instrumental "tone-poems." Conversely, as the interpreter of pure music, poetry may reach supreme heights, as in the delicate coloring and atmosphere of Ellen Jansen's poem:

> It is not east nor west—
> That island; nor in the stinging north,
> Nor in the spice-scented southern seas.
>
> Only the wings of birds, passing,
> Remember it;
> Only lost clouds
> And the first sickle of the moon.
> There peace is like the falling of shadows
> On a quiet water.

These integrations suggest the logical process by which to lead students to discern, define and appreciate the emotional and spiritual content of their impressions. And this preparation of mind and heart is the necessary prelude to the discernment and intelligent appreciation of the form of music; for, as Chaucer quaintly but truly defines the relation of form and spirit,

> . . .of the soul the body form doth take,
> For soul is form and doth the body make.

Let it also be noted that this study is a revealing of the absolute unity in essence of the individual arts, and at the same time constructive imagination is being awakened and adequate powers of expression brought into play.

Music, the generic name of Art, like the homely facts of mathematics, ethics and abstract speech, is a scientific demonstration of the mental and spiritual nature of Being; for it, like mathematics, ethics and abstract speech, predicates a purposefully active force, purposefully active capacities, dealing with the substance, capacities and force of the "highest thing in the highest creature."

Thus far, then, have we arrived at an understanding of the problem and have developed the machinery for the universal

study of appreciation; and the need of the hour is for men and women of experiential appreciation, a clear understanding of the vital distinction between *didacticism*—alias "instruction"—and *education*, and possessed of skill and invention in processes of work which should bring into intensive and organized play the child's primal powers of discernment, constructive imagination, association, integration, and logical and esthetic judgments.

Calvin Brainerd Cady

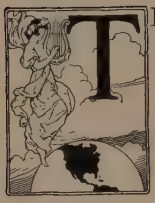
"THE TRIO"

THE NEED FOR MUSIC APPRECIATION

ITS PLACE IN EDUCATION

It is hard to discover a better method of education than that which experience of so many ages has evolved; and this may be summed up as consisting in gymnastics for the body and music for the soul.

EDGAR ALLAN POE



HE unprecedented interest in the study of music appreciation as a cultural subject, singularly well adapted to a broadly democratic presentation of the art of music, is rooted in the development of the modern talking machine and records.

Until the Victor began its service to the needs of the schools and brought the music of the world to our children, no one ever dreamed of teaching music appreciation to the children of the grades; and very few, if any, had made any headway in the high schools.

Time was when music was a luxury available only to the wealthy and the talented few, or limited to the ability of the struggling amateur. The advent of sound-reproducing instruments suddenly released it from the expensive grand opera houses, from the symphony halls of the large cities, the haunts of the few, and spread it over the country for all to enjoy.

If America is ever to become a great nation musically, as she has become commercially and politically, it must come through educating *everybody* to know and love good music.

Millions of dollars are spent each season by those who madly rush to concert and opera in a vain effort to make up for the awful deprivations of silent early childhood, where the proper music was seldom heard and never understood. Thousands of people pathetically try to hear a symphony or tone-poem, but only succeed in becoming vastly wearied by a mass of what is to them only cacophony. Having ears they are yet unable to hear.

The language of Eliot's Indian Bible or the tongues of Babel's Tower are not more lost to the world than is the language of music to the unfortunate millions of Americans who have grown to manhood and womanhood deprived by circumstances from hearing it during the tender years of youth. These conditions are no longer tolerable in the light of the present educational awakening.

In these days, almost every one must hear music whether he wills it or not. He can hardly escape it. If he goes to church, to the theatre, moving pictures, political meetings, or almost any place where people are gathered together, there is music of some kind, be it good, bad, or indifferent. If every one could be educated to appreciate the better music, a public sentiment would be created thereby which would *demand* good music. It would have a definite, even a revolutionary, bearing upon the quality of music which would be found on programmes everywhere.

It has often been said that there are three classes of musicians. There are a very few who *create* music; a larger number who *perform* it; and that great class who *listen* to it.

Much is being done to discover and encourage creative musical talent, and to give to our American composers full recognition. But the *creators* must always be the few. The great strides made during the past decade in public school music have done much to increase the number and the achievement of the performers. Choral singing as a social institution has been influenced by the training in the public schools, and within a few years a similar influence upon instrumental music will have been exercised by the hundreds of youths who in many cities are receiving instruction in piano, violin and other instruments.

For those who study music as a cultural art, not primarily that they may perform, more is involved than the mere transfer of the musical symbols into vocal or manual movement. The flotsam and jetsam along the way of unmusical middle life bear ample testimony to the failure of the prevailing methods. How many thousand boys and girls, who are given private musical

instruction in the hope that they may develop some lasting interest in music, become men and women utterly unable either to perform or to listen!

This condition need not exist. The secret of the difficulty lies in the failure to develop the aural side of the musical training. The basis of all human action is sensory, and it is the earliest years of child life that make up the so-called *sensory period*. The ear is alert almost from birth, and a child of even a few months will almost invariably give evidence of pleasure at hearing music softly played or sung and will give some sort of rhythmic response.

The physical condition of the cartilages of the child throat prohibits any but the most simple vocal expression in early childhood. The weakness and uncertainty of the digital muscles and the slow development of the co-ordination of mental control and muscular response render piano study impractical, in any but a wonder-child, before the age of five, six, or seven.

Why not, then, permit the child to become familiar with the minuets of Haydn and Beethoven, the gavottes of Gluck and Mozart, the lullabies and other beautiful melodies of many generations through hearing them? He cannot interpret until he has heard. Nor can he long remain interested in developing technique and methods without the musical background, which depends solely on hearing the musical literature.

And what of that third great group of musicians—those who are listeners and listeners only, who find in music hidden springs of happiness and pleasure, though rarely completely understood? Some one has said that the intelligent listener brings to the musical program as valuable a part as does the skilled performer. But one can become an intelligent hearer only through intimate and repeated listening.

The love and intelligent enjoyment of music, for both the musical and the so-called unmusical, is the beginning and the end of music appreciation as such. We can neither love nor desire to study that with which we have no acquaintance.

Music should be a part of the child's daily experience—not only in the music period, but accompanying every phase of his activity and development. So many of the happy things of childhood fade or disappear with the passing of the fairy-land dreams. Music opens the way to a magic realm that shall not fade with youth, but shall persist through manhood and womanhood with ever-increasing joy and meaning.

Music as a factor in education has not been given anywhere the high place it deserves, nor the opportunity fully to prove its efficiency. All will concede that music is the highest of the arts, that it is the language of the emotions, that it is a great science; but as yet few are prepared to grant that it possesses a potentiality as a vivifying force, a powerful lever in the fundamental processes of education.

If music can be shown to be of as high value in education as other branches of learning, then there can be no further reasonable ground for less recognition in program, time, number of teachers, equipment, and credits granted.

The processes of education are those which serve to draw out the best powers of the developing child mind—imagination, concentration, discrimination, judgment, etc., relating mental images to reality, correlating one set of facts or fancies with others, and assimilating knowledge gained into the general plan and purpose of life.

If, then, through music we can secure that rapt attention which engenders interest, leading to participation, expression, and interpretation, we have a real educational power, often sought in vain through other media.

Indeed, as music has long been fourth in the list of human needs—food, raiment, shelter, then music—so it has now become the fourth "R" in education, the Rhythm, the pulse beat of all life.

If music is an educational factor, an individual and community asset, then it should be given its rightful place in the curriculum of our public schools. It has gained recognition in

many secondary schools and colleges, but often the work done fails in a measure because of inadequate foundation work in the elementary schools.

Because we believe that, next to the traditional fundamental subject of reading, music is the greatest single factor in the educational process, and because we realize that teachers everywhere are reaching out for definite direction and material in this larger use of music itself, we present this plan of work. The need for an organized course of music appreciation for the elementary schools is great, and the material here offered through the Victrola and Victor records is rich in both usefulness and adaptability.

It is a wonderful dream come true that the schools all over our land may really *hear* music; that the homes of the masses are happier through the power of music, and that even into the silence of the great spaces in remote places the Victrola may take the greatest artists and symphony orchestras of the world.

What kind of music will the millions hear? What will they be able to enjoy? The public schools must answer.

If a great many people in the appreciation of music would pay more attention to cultivating the spirit, I mean making themselves sensitive to things of beauty and truth that are everlasting, which is the high function which music has always had for me, they would enjoy it in a fuller sense, and get the best it can offer.—RICHARD BURTON.

FUNDAMENTAL SOURCES OF THE ENJOYMENT OF MUSIC

USIC appreciation is too often regarded as the ability to analyze and to give technical interpretation. This is far from true. Many of those who most enjoy music little realize what it is in the music that gives them their intense pleasure nor even why they like one selection better than another. Suffice it for them that they enjoy it.

In music there are certain basic elements which affect all alike. Some of these are more dominant than others and all vary with different individuals. Nor is it wholly a matter of personal training and experience.

Music may be defined as the orderly arrangement of sound. This orderly arrangement is manifested first of all as rhythm, which is the most universal source of musical enjoyment

In its earliest history, music was only the grouping of monotones, or at most a scale of but four or five tones. The early occupational song, which developed from the instinctive tendency to mark the measure or rhythm of the work at hand, was one of the earliest results. Simple folk songs and dances grew up, again expressing this rhythmic tendency in all life.

In the teaching of music appreciation, the recognition of rhythm and its rôle in the enjoyment of music is a most important factor. Those adults who have never really known music will be stirred by the martial air of a street band, and will respond by a tapping of the foot or a swaying of the body. The fact that many excellent dancers have no "ear" for music is another evidence of the unconscious appeal made by the rhythm and the rhythm alone.

Even the smallest child will respond unconsciously to the rhythmic pulsation of *Air de Ballet* (Jadassohn) (18840) or *Knight of the Hobby-Horse* (Schumann) (18853). Good pedagogy should take advantage of this natural response and lead the

child from this to other interests,—the understanding of melody and a love for harmony. Both philogenetically and ontogenetically, rhythm is the basis of all musical development.

But were we to have only rhythm, our music would be like that of our early ancestors, *e. g.*, *White Dog Song*, Glacier Park Indians, Blackfoot Tribe (17611). Music, to be beautiful, must be not only an arrangement of sound, but must also have movement, and out of this movement has developed melody. It may have developed from monotonal rhythm, but melody *without* rhythm would have no character.

The world is full of beautiful melodies. One of the first experiences of the infant child is hearing a lullaby, which is melody in its simplest form. We love them because they came from our childhood and because their "tune" has become a pleasant and lasting memory.

One attractive thing about the enjoyment of melodies is that it takes little or no special training. We often like a melody just for its own sake and the more familiar it becomes, the more we like it. This element of familiarity is true of all good music. We like the things we know. What a pity that we do not come to know more of the world of beautiful melodies which require little or no technical analysis!

Harmony (a simultaneous combination of beautiful sounds as contrasted with melody, a successive arrangement of beautiful sounds) also has an inherent power to stimulate pleasure. Without understanding its science, one still may get an intense enjoyment from the pure beauty of the harmonies produced by a string quartet, an orchestra, or a group of voices.

One very prominent source of musical enjoyment is that which we derive not so much from the music itself, as from the association and images which it stimulates. This, like the enjoyment of simple melody, does not depend upon special training. It does, however, depend upon previous experience. Many of the old songs, such as *Home, Sweet Home* (Bishop) and *Love's Old Sweet Song* (Molloy) have persisted because of this factor.

We like them for the associations which they bring to us; the picture of our own home or of some friend who has sung or played that music. Songs, more often than instrumental music, fall into this class.

However, much instrumental music does have very definite power of arousing associations. Descriptive music and its more dignified form, program music, give their chief joy from the arousal of more or less definite pictures. This will be discussed at length in the chapter on instrumental music.

There is another source of enjoyment which is the direct result of the music, its rhythm, its melody, and its harmony—this is the effect of music upon our feelings and our moods.

It has been shown that the resultant mood is directly dependent upon the music. This effect may be the result of the sum of the various musical elements or it may be the result of solely, or largely one. For example, music which leaves us with a feeling of gaiety usually has for its dominant element rhythm. Music which creates a feeling of longing usually does it through a particular type of melody, and a feeling of sadness or melancholy is ofttimes the result of a peculiar harmony. In most music, all three of these factors are determinants.

This effect of music upon our mood is closely allied to what we recognize as *color*, when speaking of the music. We do not refer here to the phenomena of synæsthesia in which some hearers actually do attach colors to various sounds. We refer rather to the habit of interpreting our auditory sensations in terms of more familiar visual language. If the music contains airy runs and fanciful figures, particularly if played on the flute or violin, we are likely to describe it as bright, or colorful, while a melody which chants sonorously along we are likely to designate as dull, lifeless, or colorless. No single factor defines this thing which we call color. It is a combination of rhythm, melody, and harmonic progressions. It is that which makes some music seem bright, joyous, and even passionate, and other music placid, methodical or dull.

There remains still another source of musical enjoyment, the last to develop, but the one which is all too often identified with music appreciation—technical analysis. Many people never analyze music; they simply enjoy it. And many of those who are musically sophisticated might well envy him who is a pure listener.

The fact remains, however, that an understanding of some of these details does greatly increase our appreciation of music. Music has definite form, and displays national and historic perspective. Individual composers have developed certain characteristics. Even a meager understanding of balance, of form, of instrumentation, of technique, and a familiarity with the necessary musical terms does enlarge our possibilities and enrich our enjoyment.

The only way the child may know anything about balance is to hear and analyze music in which simple balanced structure is evident. Repetition is the simplest form of balance and even the very little child will recognize development of this sort, if he be given something definite to listen for before he listens.

Analysis of form, for example, the minuet, the gavotte, and the sonata; the instrumentation of a given selection and why the violins take the lead in one part and the wood-winds in another; the study of the artist's technique—these, and many other problems which contribute so largely to the deepest enjoyment of music, may be approached only through listening to the music. The performer, who has personal experience with the various technical problems relevant to the music, probably gets the greatest amount of pleasure from this last-named principle, and the most ordinary layman, he who has little or no developed love for music, gets the greatest amount of pleasure from the rhythmic source and the melodic content.

Beauty exists for its own sake. It is enjoyed and appreciated as such, and yet when this same appreciation is analyzed into its elements it is found to be made up of several contributing

factors. It is important that those who are endeavoring to stimulate an appreciation of music in the hearts of children know something of these principles.

The soul of music slumbers in the shell,
Till waked and kindled by the master's spell;
And feeling hearts—touch them but lightly—pour
A thousand melodies unheard before!
—ROGERS

THE YEAR'S AT THE SPRING

(Reproduced by permission of the Medici Society of America, Boston, Mass.)

RHYTHM

HYTHM is the earliest and the most fundamental element of music. It is, at the same time, the inherent characteristic of most activity. Rhythm marks our earliest movements in response to the world about us. From pure random activity, certain movements become organized into a meaningful succession of events, arranged in rhythmic order. Learning to walk, one of the very early conscious processes, is the development of a rhythmic arrangement of sequential movements.

This same principle, consciously or unconsciously, controls many other human activities. We memorize more quickly material that can be grouped into rhythmic waves. Mechanical processes in factory and mill acquire both facility and speed through rhythm.

Rhythm may be defined as movement marked by regular recurrence or periodicity. When applied to music, its meaning remains the same: symmetry of movement or flow as ordered by recurrent accents.

The child's approach to music must be through rhythm. This periodicity or symmetry of movement in music may be comprehended only through corresponding bodily rhythm. The child cannot sense rhythm until he has moved.

Recognizing the basic rôle of rhythm in the development of physical freedom and grace, and also its relation to the various kinds of musical expression, several schools or systems have arisen, foremost of these being the Eurythmic School, founded by Dalcroze. The methods taught by these schools are based on a principle applicable to every class-room. Rhythmic development is a necessary prerequisite to all musical understanding and expression.

By means of the Victrola, music comes into its own as the greatest factor in the development of rhythmic activity and grace. It makes possible the use of music as an accompaniment

to all physical activity. On the other hand, and what is more important musically, it opens the way to the development of the very basis of music appreciation, a feeling for rhythm, which comes only through bodily response.

In the rhythm work outlined for the several grades, we have considered three phases of rhythmic development, (1) that in which the response is directed or clearly defined, (2) that in which the response is less definite, being suggested, but not actually directed, (3) that in which the response is left entirely to the interpreter,—individual interpretation.

Effort in creative art must always be preceded by effort in imitative art. In the mental processes, imagination is always in terms of previous experience—sensations and perceptions. We do not imagine objects or situations which have not been presented to us either as a whole or in parts. We do not expect a child to narrate to us a series of events until after he has had experience in hearing the words, imitating them, feeling their use in different connections, and is familiar with the means of expressing each separate event of the narrative. *Experience must precede expression.*

Endless confusion and teaching difficulty have arisen from the inaccurate use of the term "free expression." The phrase has been applied to the very simple attempts to interpret music in terms of movement. The earliest attempts of very little children to "do what the music says" are for the most part random movements, not rhythmically ordered. Such responses do have a particular value, inasmuch as they represent original tendencies to movement, which, when made to synchronize with the rhythm of the music, develop into real orchestic interpretation.

The child's participation in rhythmical movements that have been either directed or suggested give to him the *elements* out of which to *evolve* his own interpretations of music later on. Rare indeed is the child who, with any degree of spontaneity, can give an individual interpretation until after he has developed through the help of a leader experience in organizing his movements.

Suggested interpretation or action is made up of the same movements as the directed, but the child is left more or less independent in the working out of details. The suggestion which determines the child's ideas of "what the music says" may come from the teacher, from some story about the music, or merely from a suggestive title.

Individual interpretation likewise is made up of the same elemental movements as are directed and suggested expression. They are put together according to the child's imagination and in such way as *he* thinks fits the music. The only restrictions placed upon his individual movements are that they shall be rhythmically ordered and that they shall express his own feeling for the music.

I. DEVELOPING THE FEELING FOR AND THE EXPRESSION OF RHYTHM

Simple Response

For the reasons stated, we put the child through certain simple movements, which, by the direction of the teacher, are adjusted to the rhythm of suitable music. If, for example, the child is asked to walk or to march in time to the music, we have specified what he shall do and how he shall do it. We may ask the child to discriminate whether the music says "walk," "run," "hop," "skip," or "jump," but it is in terms of his own experience in walking, running, hopping, skipping, and jumping that he expresses the discrimination.

Certain records, upon which are recorded several short selections of varying rhythm, will be found most useful. Let the child first hear the music, decide what kind of movement is suggested, and then in terms of his own bodily activity express the same movement.

Run, Run, Run (2) *Jumping* (3) *Running Game* (4) *Air de Ballet—Waltzes 1, 2 and 9 (Brahms)* 18840

Motive for Skipping (B Flat Major) (2) *Motive for Skipping (F Major)—Theme for High-Stepping Horses* (2) *Horses or Reindeer Running*, etc. 18253

Rhythm Medley No. 1
Rhythm Medley No. 2 18548

Mimetic Play

Mimetic play is the direct imitation of the movement of some familiar object or person. Much of our early teaching must necessarily appeal to the child's instinct for imitation or mimicry. Children love action and play. To step as high-stepping horses step, to "fly" as birds fly, to pretend to bounce balls (or actually do it), to pretend to rock a cradle, to imitate the waving of trees in the wind—all these devices are pure play to the child, but to the teacher they are the development of rhythmic ideas. Rhythmic movement is the visible manifestation of rhythmic feeling. Records 18840, 18253, 18548 and good march records will be found very useful for this purpose. The fundamental response is the same as in the preceding, except that the action is a direct attempt at imitation of a *particular* movement.

Many of the mimetic plays are imitation of occupations, as for example, the farmer sowing his seed, the shoemaker, the sailor, the cowboy, etc. The old French song-game, *La Mist' en L'aire*, is an example of this sort. Our own *Did You Ever See a Lassie?* and such games as *Going to New York* (New Orleans or any other city), familiar to every child, are built upon the desire of children to imitate the work and actions of others.

Follow the Leader

"Follow the Leader" is a simple mimetic game in which one, the leader, makes simple movements in time to the music, which the rest follow. Sudden, unexpected changes by the leader stimulate alertness and ready control. All the children should have an opportunity to be "leader." The singing game *Did You Ever See a Lassie?* (17568) is excellent for this purpose, as the song itself suggests the game. Many other simple rhythmic numbers, particularly marches like *In the Park* (18017) or *In Lilac Time* (35397) are also excellent.

There is an endless variety to the possible forms of mimicry. Chopping wood, *Waltz No. 1* (Brahms) (18840); climbing ladder, *Theme for High-Stepping Horses* (Anderson) (18253); raking leaves, *Waltz* (Schubert) (18852); picking flowers, *Colombia Waltz* (Valverde) (17928); rowing, *Barcarolle* (Offenbach) (17311); imitating jumping-jack, *Country Dance—Pop Goes the Weasel* (Traditional) (17160); are but suggestive of the many kinds of movements.*

Gymnastic Stories

These simple forms of mimetic play may be developed into very interesting gymnastic stories, in which a series of mimetic movements act out a story or series of events. For example, a story of lumber jacks has been devised to be acted rhythmically to record 18548. There are seven themes in *Rhythm Medley No. 1* and the series of mimetic movements is as follows:

Out to Tree on Snow Shoes	Theme I
Chop Tree, ready for Big Saw	Theme II
Sawing Logs (two children)	Theme III
Warming Hands	Theme IV
Stoop and Pile Small Logs	Theme V
Horses Come for Logs	Theme VI
Back to Dinner on Snow Shoes	Theme VII

Playing Orchestra

Playing orchestra is a specialized form of mimetic play. It furnishes an opportunity for rhythmic response and suggested expression, which at the same time develops observation and interest in the instruments of the orchestra. For complete instructions for playing orchestra, see pages 82 and 213.

Singing Games

Singing games with interpretative movements, which children so enjoy, are of no small value in developing rhythmic response,

*An extensive list of suggestions for mimetic play with suitable record music may be found in "The Victrola in Physical Education, Recreation and Play," published by the Educational Department, Victor Talking Machine Company, Camden, New Jersey.

Playing Band, Evansville, Indiana

in accordance with the direction of a leader or the suggestion of the words of the song. Directions for teaching these well-known games are found in many books, notably "Singing Games," by Mari Hofer, published by A. Flanagan Company, Chicago.

Did You Ever See a Lassie?	17568	*Looby Loo*	17567
First of May, The	17761	*Muffin Man*	17568
Here We Go Round the Mulberry Bush	17104	*Needle's Eye*	17567
How D'ye Do, My Partner	17568	*Oats, Peas, Beans*	17567
Let Us Chase the Squirrel	17568	*Round and Round the Village*	17104
		Soldier Boy	17568

Song Dramatization

Song dramatization is like singing games in its relation to rhythm. Only as the movements which pantomime the meaning of the song are rhythmic and help the child to *feel* the rhythm of the music are they pertinent in this connection. *The Giants* (17596) and *The Leaves' Party* (18074) are of this group. (See pages 194 and 198.)

Gymnastics

Gymnastics, as such, have no place in a course in music appreciation, but that certain features of the regular gymnasium work do aid in the development of the feeling for rhythm, we should recognize. Co-operation on the part of the physical education teacher and the music teacher will at times prove mutually helpful. A marked feeling for the two-rhythm as contrasted with three-rhythm is easily brought out through the physical drill to which such music is the accompaniment.

Folk Games and Dances

Much greater than that of formal gymnastics is the rôle of folk dancing and games. Miss Elizabeth Burchenal, the leading spirit in disseminating these delightful games and dances in America, reminds us that "they have sprung naturally from the hearts of simple, wholesome country folk in response to the human need for self-expression." We are cautioned to keep the

dances a real form of play, simple, wholesome, unconscious and spontaneous, and to use them to bring about a happy feeling among the participants, rather than to make a pleasant sight for onlookers. This new form of recreation points the way to a return of the old-time community life, with its genuine expression of group feeling, which modern conventions have almost obliterated.

It is well first to play the dance through, to establish the feeling of the rhythm, then explain the steps or movements of the game, and teach these by first counting without the music. Then play over the record as far as explained, so that the pupils may assimilate the melody, action, and rhythm. The instructor may choose one boy or girl and go through the exercise. Then the class may go through the first movement with the music. If not done correctly, stop the record, and drill again without music. The spirit of the dance is dependent upon the proper tempo, and must not be played more slowly while learning. These folk dances were recorded under the personal direction of Miss Elizabeth Burchenal and are absolutely correct in tempo.

Full directions for the following games and dances are found in a series of books by Miss Burchenal, published by G. Schirmer Company, New York.*

Ace of Diamonds	17083	*Klappdans*	17084
Arkansaw Traveler	18331	*Lassies' Dance*	17761
Carrousel	17086	*Lott'ist Tod*	18368
Chimes of Dunkirk	17327	*May Pole Dance*	17087
Dance of Greeting	17158	*Norwegian Mountain March*	17160
Farandole	18368	*Old Dan Tucker*	18490
Gustaf's Skal	17330	*Pop Goes the Weasel*	17160
Hopp, Mor Annika	17331	*Seven Jumps*	17777
I See You	17158	*Seven Pretty Girls*	17761
Jolly Is the Miller	17567	*Shoemakers' Dance*	17084
Kinderpolka	17327	*Soldiers' Joy*	18331

*Instructions for teaching other individual dances will be found in the books from which recordings were made. The source book for each dance is named after the selection in "A Graded List of Victor Records for Home and School," and in the "Victrola in Physical Education, Recreation and Play," free booklets published by the Victor Talking Machine Company.

Individual Interpretation

In all of the work described thus far in this chapter, the movement of the child has been either directed or suggested by the teacher or other leader. There develops gradually a freedom of response, built upon the preceding experiences.

Individual interpretation in itself is hard to arouse spontaneously in children. An instinctive shyness and lack of confidence, together with a lack of ideas for expression, cause this reticence. Experience must precede expression.

It is possible, however, to arouse very simple attempts at individual interpretation in even young children. They may express in terms of movement the simple rhythm of the music, fast and slow, motion and pause, as well as some imaginative interpretation.

In actual procedure, first the child listens to a portion of the music, thinking what the music tells him to do. He should listen several times to at least the first phrases of the music before an attempt is made to interpret it. The procedure is the same as in simple interpretation, as described on page 29, except that more freedom is allowed each child, and that instead of continuing one movement, like walking, running, or skipping, throughout the entire selection, the child endeavors to show by his movements more of the exact character of the music and its various changes.

Children will instinctively watch one another, and quite naturally the next step will be for them to criticize one another, and finally to pick out the several interpretations that they think best. Their discussion of *which* is best leads to *why* one is best, and the teacher may bring out from their discussion many points about the music.

It is often desirable, after one child's interpretation has been selected as "best," to allow that child to be leader and the others to follow his movements. From this point on, however, it is not individual interpretation, but directed, or imitative. This work must not become a display of the more talented children, al-

though their accomplishment may be used as a model and as encouragement for all to try. Such work develops alertness, attention, and bodily grace.

The following list of records will prove useful and suggestive of others for this kind of simple individual interpretation:

Air de Ballet (Jadassohn)	18840	*Moment Musical* (Schubert)	799
Badinage (Herbert)	18800	*Musette* (Gluck)	18314
Boating on the Lake (Kullak)	18852	*Valse Lento* from *Sylvia Ballet* (Delibes)	17689

Interpretative Dancing

Closely related to this simplest form of individual interpretation and at the same time relating to folk dancing as a means of expression, is interpretative dancing, in which each individual formally endeavors to express in dance movements the music. It is not our purpose to discuss interpretative dancing as such. We are concerned here only with its relations to music appreciation. Co-operation on the part of the physical education teacher will result in some very successful interpretations of music in which the music class is particularly interested, and will bring added understanding of the music.

The records named below have been selected as examples for analysis and interpretation in terms of dancing, as a form of individual expression:

Canzonetta (Mendelssohn)	626	*Menuett—D Major No. 1* (Mozart)	805
Coppélia Ballet—Festival Dance (Delibes)	35714	*Pizzicato* from *Sylvia Ballet* (Delibes)	——*
Cupid and the Butterfly (D'Albret)	35532	*Réconciliation Polka* (Drigo)	35644
Dorothy (Old English Dance)	18216	*Scarf Dance* (Chaminade)	55030
Gavotte from *Mignon* (Thomas)	803	*Secret, Le* (Gautier)	17689
Gavotte (Popper)	18800	*Serenade* (Moszkowski)	891
Humoresque (Dvořák)	17454	*Spanish Dance in G Minor* (Moszkowski)	35644
Malagueña (Moszkowski)	35714		

Dance Pantomime

By dance pantomime is meant the expression of a story in terms of dance form and movement. It is a form of dramatiza-

*Record in preparation.

tion, adjusted to the rhythm of the music, which is being thus interpreted. It is not so much the expression of rhythm as the interpretation of the story or drama back of the music. An illustration of this kind of expression is given in the treatment of *The Dance of the Hours* (Ponchielli) (55044). (See page 188.) Other selections suitable for this treatment are:

Dagger Dance from *Natoma* (Herbert)	55113
In the Hall of the Mountain King from *Peer Gynt* (Grieg)	18042
Midsummer-Night's Dream Overture (Mendelssohn)	35625
Narcissus (Nevin)	17472

II. ANALYSIS OF RHYTHM

The various means for developing the feeling for rhythm and means for the expression of rhythm fall short of their purpose in a music appreciation course if they fail to develop a conscious understanding of rhythm as the very basis of music. Meter sensing (through hand-clapping, tapping, etc.) and stepping note-values are introduced only as means of picking out the accent, and objectifying the duration of notes. They are merely ways of showing the feeling for the simplest elements in rhythm.

Meter Sensing

In all of the activities thus far described, the response has had some especial interest, apart from the music, *i. e.*, the response was interesting for its own sake as well as a means of developing a feeling for rhythm and as a means of expression.

If the rhythmic foundation is well laid, the formal recognition of accent will be merely the naming of an old friend—ear analysis of the same rhythm that has been analyzed in terms of bodily movement.

Hand-clapping was one of the first primitive attempts at rhythmic expression, and the "pat-a-cake" of the infant child is a manifestation of the same tendency. When clapping or marching in the class-room, attention should be given first to only the strong accent, and later to both the strong and weak

accents. They may be expressed with a loud clap for the strong and a soft clap for the unaccented pulse. Making long and short marks on the blackboard in response to the strong and weak pulses of a march or other selections of decided rhythm proves as interesting as it is instructive.

This may be followed by counting softly (*one*, two, or *one*, two, three, etc.) as the music is heard, placing the emphasis on the first pulse, noting the weak beats between.

Many selections have been especially mentioned for meter sensing in the lesson outlines. For help to the teacher, the following list is added:

Amaryllis (Old French Rondo)	16474	4/4
Blacksmith, The (Gaynor)	17937	4/4
Cinquantaine, La (Marie)	18296	4/4
Dancing Song (Rhenish Folk Song)	17719	3/4
Dorothy (Old English Dance)	18216	4/4
Gavotte in B Flat (Handel)	18754	4/4
Giga (Corelli)	18754	6/8
I See You (Swedish Singing Game)	17158	2/4
Marche Romaine (Gounod)	18754	4/4
Menuett from *Don Juan* (Mozart)	17917	3/4
Menuett in G (Beethoven)	18800	3/4
Minuet in G (Paderewski)	16474	3/4
Norwegian Mountain March (Traditional)	17160	3/4
Pop Goes the Weasel (Traditional)	17160	2/4
Waltzes 1, 2 and 9 (Brahms)	18840	3/4

Stepping Note-Values

Simple marching in time to the music and accentuating the first beat, marks out only the rhythm and the measure. It does not give one an understanding of note-values.

Professor C. A. Fullerton, Director of Music in the Iowa State Teachers' College, suggests the following method of stepping note-values:

Whole note (four counts) (1) step with left foot, (2) touch floor with right foot, oblique front, (3) touch with right foot, side, (4) touch with right foot, oblique rear. (Begin next note with right foot.) Half note (two counts) (1) step with left foot, (2) bend left knee. (Begin next note with right foot.)

Quarter note—March time (One step to each note). Eighth note—two running steps to each count.

According to Dalcroze, "Notes of long duration are made by the adding together of notes of short duration; this is the Greek conception of rhythm." He suggests that units within a period of longer duration be shown by a slight bend of the knee or other movements made while in the step position. Others follow this same principle. The following selections are well adapted for stepping note-values:

America, the Beautiful (Ward)	18627	*Onward, Christian Soldiers* (Sullivan)	18627
Gavotte in B Flat (Handel)	18754	*Swing Song*	18665

Characteristic Rhythms

Certain fundamental rhythms have developed which characterize particular movements. The recognition of these various rhythms is one of the earliest problems in discrimination for little children. They will readily distinguish between music which "says" march, gallop, swing, etc. Numerous lessons throughout the course bring out such characteristic rhythms as the following:

MARCH	*March* (Gurlitt)	18852
	Marche Romaine (Gounod)	18754
GALLOP	*Postillion* (Godard)	18853
	Wild Horseman (Schumann)	18598
SKATING	*Skating* (Kullak)	18852
SPINNING	*Spinning Song* (Kullak)	18598
BOATING	*Boating on the Lake* (Kullak)	18852
LULLABY	*Lullaby* (Arr. by Brahms)	18664
	Rock-a-bye, Baby (Traditional)	18664

These same rhythms become the purposeful basis of many compositions. For example, the galloping rhythm is that which gives the differentiating color to:

Ride a Cock Horse (Elliott)	17004
Wild Horseman (Schumann)	18598
Light Cavalry Overture (von Suppé)	35045
In a Three-Horse Sleigh (Tschaikowsky)	6260
Ride of the Valkyries (Wagner)	6245

The following characteristic marches show how the march rhythms may be elaborated into formal composition:

Danse Characteristique (Tschaikowsky)	16974
Death of Ase (Grieg)	35470
Onward, Christian Soldiers (Sullivan)	35227
Parade of the Wooden Soldiers (Jessel)	73366
Pomp and Circumstance (Elgar)	35247
Soldiers' Chorus (Gounod) (Opera)	35227
Stars and Stripes Forever (Sousa)	35389
Turkish March (Beethoven)	825
Wedding March (Wagner)	35670

Many barcarolles and spinning songs have been built upon the simple boating and spinning rhythms respectively, and of beautiful lullabies there are an endless number.

Dance Rhythms

Meter sensing lays the foundation for the understanding and appreciation of the many variants in dance rhythms. Something more than the even placement of accent determines what the finished form will be. The fundamental rhythm may be the same, and yet each have a characteristic swing. The following are all based on three-part meter and yet each has its own rhythm:

WALTZ	*Waltzes 1, 2 and 9* (Brahms)	18840
	Waltz (Schubert)	18852
MINUET	*Menuett in G* (Beethoven)	18800
	Menuett (Paderewski)	18800
	Menuett (Gluck)	17917
	Menuett (Mozart)	17917
BOLERO	*Bolero in D Major* (Moszkowski)	18396
MAZURKA	*Mazurka* (Chopin)	18216
POLONAISE	*Polonaise Militaire* (Chopin)	6234

The same is true of dances having two-part meter, whether appearing in the signature as two-, four-, or six-part.

GIGUE	*Giga* (Corelli)	18754
CZARDAS	*Csárdás* (Hungarian Folk Dance)	17003
TARANTELLE	*Tarantella* (Folk)	17083
GAVOTTE	*Gavotte* (Popper)	18800
	Gavotte in B Flat (Handel)	18754
	Dorothy (Old English Dance)	18216

Although of dance origin, all of these rhythms have been used in modified and elaborated form in instrumental compositions, meant only to be heard and not danced. Any real discussion of the use of the various dance rhythms in composition leads into an analysis of form, which is not a part of the rhythm problem. It is well to note, however, a few examples of pure music in which the composer has built upon a definite dance rhythm.

Bolero in D Major (Moszkowski)	18396
Bolero—Spanish Dance (Pessard)	55110
Czardas—Hejre Kati (Hubay)	6258
Gavotte from *Mignon* (Thomas)	803
Gavotte in E Major (Bach)	712
Gigue—Suite in D Major (Bach)	35669
Hungarian Czardas (Folk)	17973
Invitation to the Waltz (Weber)	6237
Mazurka in A Minor (Chopin-Kreisler)	726
Menuetto—Symphony in E Flat Major (Mozart)	6303
Minuet in G (Paderewski-Kreisler)	718
Polonaise Militaire (Chopin)	6234
Tarantelle (Chopin)	561
Tarantelle (Saint-Saëns)	17174
Valse in D Flat Major (Chopin)	815

Likewise, many of these simple dance movements are introduced into the larger musical forms. The old suite, the immediate predecessor of the sonata form, was a set of dances, prefaced by an introduction or overture. The sonata and the symphony, which are the highest musical forms, usually include one simple dance, originally the minuet, as the third movement.

Having developed a feeling for rhythm, the foundation for music appreciation is laid. The study of melody, harmony, and form must follow after that of rhythm, for without rhythm, there is no music.

BRETON

THE SONG OF THE LARK

SONG

The songs of musicians can change the feelings and conditions of a state.

—Cicero

ONG has ever been the most intimate medium of self-expression. Before speech was, song of a crude sort was used, and remains the heritage of every child.

Rhythm and melody grew from the innate desire of primitive man to express emotion. "Song sprang from untutored, primeval instincts, and later was the vehicle of expression of many tribes of untaught savages and many races of primitive people." All had their war chants, their ceremonial songs of the planting and harvest, the hunt, the death chants and songs of healing, of wooing and of love.

Lucca della Robbia
Singing Boys with Book

Song is the basis of all music, and the foundation upon which it rests, expressing through the rhythmic flow the elemental surge of the savage emotions. Melody came timidly on, and became the out-breath of the human soul, still expressing through bodily activity the thought and feeling of the primitive mind.

Up to the tenth or eleventh century, A. D., all the music in the world was in a single melody track without harmonic effects. Counterpoint (one melody, note or "point" set against

another) and harmony are the results of the work of musicians and the highly specialized demands of the modern ear.

The life of a little child is to a certain extent an epitome of the progress of the race. There is, therefore, good reason for beginning his musical education by the crooning of the lullaby, the humming of simple melodies (the older the better), and participating in the rhythms of hand-clapping, "pat-a-cake," the finger-play, and the simple elemental rhythms of walking, running, jumping, hopping, etc., adjusted to the primitive rhythms of crude instruments, which are approximated by toys in the life of the child.

Happy is the child who sings at his play, who sings all his conversations with imaginary characters of the daily dramas in the land of make-believe. Such unconscious tune-making by a little child shows the beginning of the process of evolution of the folk song. Invariably the conversations with imaginary persons bring out questions and answers—so with the simplest folk melodies.

There is always the statement of the basic theme or little tune. Possibly that alone constitutes the song. Generally, however, there is a second little tune for answer or contrast or contradiction. Sometimes the first tune is repeated for emphasis, then the second tune is sometimes repeated, and more often the first given again for completeness, settlement, or satisfaction.

These age-old patterns of folk songs are the basis of musical form. People have for so long thought of form as a stumbling-block in music, yet it may be very simply presented and clearly understood.

In the very earliest melodies known, we find these phrase relations. The melody of *Happy Land* (18622) is said by some to be the oldest known melody in the world. There is plainly heard the phrase (first four measures); then it is repeated; a second phrase or answer is given, and repeated with restful ending. If we call the first phrase or tune "A" and the second "B," we have the pattern "A-A-B-B." (See Musical Form, page 63.)

In a recent little book for children, the authors have taken simple, charming, old folk tunes and set them to real little poems of the modern child world. Some of these are recorded on records 18886 and 18887. If we examine these gems of song consisting of old, old tunes to which new words have been set, we shall find examples of all patterns of song—(1) A; (2) A-A; (3) A-A-B; (4) A-A-B-B; (5) A-A-B-A (song form); (6) A-B-A-C-A (rondo form).

The one-phrase melody is unbalanced and unsatisfactory, but repeat the phrase and return to the home-tone and completeness is felt. Franz' art song, *The Rose* (17532), is in the "A" form. The songs *Little Chickens and Snowbirds*, *The Squirrel*, *Robin Redbreast*, *Pussy Willow*, *The Dolly*, and *Happy Thought* are all old, familiar, simple folk tunes in the a-a pattern (18886-18887).

Other songs on these records are:

Sing, Bluebird, Sing A-B (with coda).
The Butterfly A-B
A Christmas Lullaby A-B (with coda), or A-A-B-B-A
Pretty Pussy A-B-A
The Bunny A-A-B-A (song form)
Raindrops A-A-B-A (song form)
Twinkle, Twinkle A-A-B-A (song form)
Jacky Frost A-A-B-A (song form)
The Rainbow (Old English) A-B-A-B-A

All these lovely songs should be sung in phrases individually and in groups, permitting the same child or group to sing the *same* little tune when it is heard again.

The changed ending or cadence emphasizes the ever-present feeling of desire for rest and repose by going to the home-tone. In the beautiful melodies for humming, 18622 and 18664, the phrase thought should be carried out by different rows or groups, girls or boys, and then individuals, humming the recurring themes, all joining when the home-tone is reached. (See themes, page 175.)

In review, have one child or group give the first theme without the record and see who can sing back the answer. The delightful, old French folk tunes on 72165 and 72166 (see page 191)

are excellent for humming in this antiphonal manner and for studying the return to the home-tone.

The increasing use of instruments and instrumental music does not in any way minimize the value and should not curtail in any degree the use of songs in the class-room. The influence of so much good instrumental music should operate only to raise the standard of the songs used, and to save much time in learning the worthy ones by the accentuated ear training thus gained.

Every song given to children should be questioned from many angles. First of all, is its text good poetry, and is the meaning suitable for children? Is the thought-content worthy a place in the impressionable mind of a child? The child's mind is like the wax disc of the recording laboratory and registers faithfully whatever is sent to it through the receiving horn—the ear-gate to the inner shrine.

If the selections in the readers used must be examined with scrupulous care, then the texts of the songs should be "ten times doubly so," for the added melody makes a deeper impression, and is, therefore, remembered through life. Many beautiful, old folk melodies have been ruined for us by being incompatibly wedded to jingling or stereotyped words of quite another meaning. Some of the new books have made better adjustments. It must be confessed that writers of lyric poems for children's songs are far behind the makers of melody, and much of the song material offered must be rejected because of the banal, empty, unpoetic quality of the words.

When the text has passed such rigid examination, what of the melody? Is it simple and fine, beautiful and pleasing, or commonplace and uninteresting? The gift of melody is now more universal than that of poesy, yet many poor melodies find their way into use. The selection of melodies for children cannot be made too carefully.

What of the accompaniment? Is it good or bad musically? Does it consist simply of the tonic chord with an occasional

plain sub-dominant or dominant, perhaps actually wrong progressions and chords, or is it dainty and delicate in its use of modern harmonies, contrapuntal effects, etc.?

What can we say of the rhythm? We have learned that as rhythm is the oldest of the elements of music, so is it the first to be developed naturally by the child in a modern scientific training in music. The song work should conform to this law of development. There should be presented those songs of strong rhythmic character, which lend themselves to a rhythmic response, and those songs which may be dramatized; not the old "motion" songs with absurd cut-and-dried "pointings" and "gesturings," but those in which each child may *be* some character or idea, and where individuality may have full play in the characterization. These dramatizations should lead directly into the "natural dancing" or interpretative work.

Care should be taken that no singing be attempted by any child undergoing violent or extraordinary physical activity.

Making contact with child life through things known is excellent pedagogy. Hence the wisdom of using freely the Mother Goose songs and jingles in first grade. Every normal child comes by a more or less complete stock in trade of these for the foundation of his journeys in literature, and, therefore, these universally loved rhymes should rightfully form the basis of his introduction into toneland. A very complete listing of the Mother Goose songs (mostly the old settings of Elliott), such as those given at the end of this chapter, will be found useful, interesting, and sound, as well as beautiful, for beginning work.

Then there are those songs which are of quiet, sweet thought, contemplative, imaginative, which teach a moral, a lesson in manners, or are simply things of beauty.

In the first grade the rhythmic and dramatic songs should predominate. In the second grade fewer of this type and more of those of aesthetic quality may be given. There are many beautiful songs on the records to answer these demands, songs sung by artists whose clear voices may be imitated safely. In rooms

THE JOY OF SONG

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where the class teacher is unable to sing well, the records of the songs to be taught are of inestimable value. These songs have been selected with infinite care and have been recorded for early use with the soprano voice only, and later the mellow mezzo-soprano. No male voice should be used in the early grades—least of all a baritone or bass, and certainly not any combination of them, such as a male quartet or chorus. Such mixtures of sound would confuse the children at this time, when the aural demand is for clear-cut, simple melody, with a background of obscure but good harmonies.

In teaching a song from a record, be sure to study it first, get all the words, and be ready by question and story to make the song alive in its meaning. Call attention to the beautiful tone quality (never loud), the breath control, and the joy in singing. Hum with the record until the melody is learned, then sing with and without the record, with full regard to its thought-content, and its rhythmic and dramatic possibilities.

In the third and succeeding grades, the rhythmic type of song, having served its purpose, should be dropped save for occasional hearing, and those of poetic beauty should take their rightful place as the major part of song material.

Many problems, which later are to arise, may well be experienced in these lower grades by simply hearing, without comment or explanation, selections which later may be studied definitely.

Of these are the songs in the minor mode, such as:

Crooked Man	18076	*Jap Doll*	18015
Ewa-Yea!	35617	*La Mère Michel*	72165
Gingerbread Man	18015	*La Mist' en L'aire*	72166
God Loves Me	18887	*Squirrel, The*	18886
Her Blanket	18418	*Wah-wah-taysee*	35617

Many beautiful art songs may well be heard in the lower grades, and later some of them may be studied, sung and memorized.

In the fourth grade, all types of songs should be continued, but a stronger flavor of folk material added, together with many

simple art songs, such as Gaynor's *Slumber Boat*, and Miessner's *Granddaddy Longlegs*, *Touching*, and *Katydid*.

Most folk songs, being the untaught expression of primitive people, are those of love and courtship, or battle and conquest, some of which are manifestly unfit to teach to children. However, there are many of the cradle songs of different nations, and many joyous play songs. Many of the love songs are so simple, sweet and beautiful as to be wholly desirable for children of fourth, fifth, and sixth grades.

Cradle songs of many nations have been recorded, both as an introduction to the later study of nationality, and the interesting, varied characteristic rhythms and melodies. The *Norwegian Cradle Song*, *Lullaby* (Lithuanian), *Going Through Lorraine* (French), *I Had a Little Nut Tree* (English), *Jasmine Flower* (Chinese), *Sweet Nightingale* (English), *Bosnian Shepherd's Song*, etc., will be found most interesting.

The charming songs built on our own Indian themes by Lieurance and Cadman should be heard, hummed, and later sung by the children.

The folk songs have come into more and more prominence in the music readers and are receiving much careful attention in the way of arrangements and accompaniments. These old tunes in large number should be in every child's repertoire, yet the words of many are not suitable. To meet this dilemma, they have been recorded as medley marches, thus making them serve in many ways as material for rhythm, analysis, theme recognition, meter sensing, nationality, etc., etc. Our own Negro Spirituals are genuine folk songs. A list of folk songs is appended.

"Ballads are the gypsy children of song, born under green hedge-rows, in the leafy lanes and by-paths of literature, in the genial summer time." (Longfellow.)

The old English *O No, John* (45310) may be taken as an example of folk ballad.

There is also a fine body of what may be called composed-folk songs—songs in the folk manner, simple and beautiful, but of

which the composer is known and, therefore, not genuine folk songs, which simply grew up out of the lives of a people. The Foster songs are excellent examples of composed-folk songs.

The minor mode forms an interesting topic for these grades. The songs which were heard as examples of minor mode in the lower grades should be learned and sung in the upper grades. Many of the old folk dances are also of this old modal tonality, such forms as *Jenny Pluck Pears* (18007) and the old Christmas songs, *First Nowell* (17647) and *March of the Three Kings* (839).

One essential need in upper grades in all schools; particularly rural schools, is to sing together a great number of these fine songs of human interest, which should thus pass into the permanent repertoire of every child. It is often difficult to sing these well enough to make them attractive. The band records for accompanying group and community singing will be found useful in giving life and verve to the singing. They give the harmonic background which encourages taking up the parts, as the vocal harmony is clearly given instead of the usual "band" accompaniment. Then, too, many of these old songs have been recorded by splendid artists, and these "patterns," or examples of fine singing, should be used in conjunction with the band accompaniments for class singing. Some of these are listed below.

There are many selections from the great composers, real "classics" which are very desirable for elementary grades. Chopin's *Maiden's Wish* (here called *Spring Song*), Schumann's *Spring's Messenger*, Mendelssohn's *Greeting*, Grieg's *Morning Song*, Franz's *The Rose* and Schubert's *The Brooklet*, are all on record 17532.

The singing in parts makes up the bulk of the sight reading and song singing in the middle grades. As counterpoint and harmony were the product of musicians of comparatively modern periods of civilization, it is fitting that the definite study of part singing should begin with rounds and contrapuntal melodies of interesting character, as out of these harmony was originally discovered. The use of the Victrola in schools has brought har-

monic effects delightfully into the range of understanding of even young children.

Recently there has been a noticeable change in the character of part writing for school use, for the old thirds and sixths are no longer satisfying. Contrapuntal effects are being freely used and much joy is found in singing a real tune in one of the lower voices and especially in boys' parts.

Interesting arrangements of splendid material are now given in two- and three-part songs. Several records have been prepared for soprano and alto, using violin and viola accompaniment, for humming and mastering each part separately, then singing both together. The smooth, light tenor voice may be used in fourth grade and in the fifth the baritone voice may be safely heard, but should not be imitated. In the sixth, however, the baritone voice is very attractive and helpful to the embryonic boy basses.

Much attention should be given the quality of the singing voice at all times, and in all grades. Nowhere is it more important than in these grades in part singing where the temptation is great to push and force the voices in the effort to hold the part.

The treatment of the boy voice is one of the most important problems of the fifth and sixth years. If the proper use of the head voice has been established in lower grades, there need be little trouble. The boys should retain the clear head tone without straining or forcing, up to and sometimes well into the voice-changing period. In the part work, there should be frequent interchange of parts. However, in anticipation of the changing voice, it is well to give the boys the melody of songs especially suited to their liking. (See list following.)

In the list of songs appended will be found a fine collection of ballads, folk, art, and part songs, which will supplement admirably any course and furnish usable examples of voice quality, phrasing and interpretation. Many of the most beautiful art songs in the world are listed under Memory Melodies, to be loved for life, and should be presented in the elementary

grades. Such songs are *Joy of the Morning, Hark! Hark! the Lark* and dozens of others, which should be added to the repertoire of school songs.

The following classified list,* offering many songs, will be found suitable and helpful. In addition, a splendid selection from the latest books in school music is to be recorded.

Arbor Day

Linden Tree; Naming the Trees.

Art Songs

At Dawning; Blacksmith (Mozart)*; Boat Song; Brooklet; Clang of the Forge; Fiddle and I; Four-Leaf Clover; Granddaddy Longlegs; Greeting; Hark! Hark! the Lark; I Hear a Thrush at Eve; Ivy Green; Joy of the Morning; Katydid; Lo, Here the Gentle Lark; Morning Song; Rose, The; Sandman; Sleep, Little Baby of Mine; Slumber Boat; Slumber Sea; Solvejg's Sunshine Song; Song of the Chimes; Songs My Mother Taught Me; Spring's Messenger; Spring Song* (Chopin)*; Swallows; Touching; Will-o'-the-Wisp; Wren; Year's at the Spring.*

Ballads

Comin' Thro' the Rye; Duke of Marlborough; Jock o'Hazeldean; John Peel; Low Back'd Car; Minstrel Boy; Molly Brannigan; O No, John; Two Grenadiers.

Bird Songs

Bird Chorus; Blue Bird; Bobolink; Cuckoo; Cuckoo Music; How Birds Sing; Little Birdie; Nightingale; Owl; Robin Red Breast; Sing, Bluebird, Sing; Singing School; Wise Bird; Woodpecker.

Boys' Songs

Blacksmith (Mozart)*; Caro mio ben; Clang of the Forge; Comin' Thro' the Rye* (Sung by Boy Soprano)*; Duke of Marlborough; Fiddle and I; Jock o'Hazeldean; John Peel; Listen to the Mocking Bird; Minstrel Boy; Nancy Lee; O No, John; Two Grenadiers; When Johnny Comes Marching Home.*

Christmas—See Christmas Lessons in Lesson Outlines.

Flower Songs

Buttercups; Cat-tails; Daffodils; Household Hints; Jack in the Pulpit; Marguerites; Poppies; Poppy Lady; Pretty Tulip; Pussy Willow; Sweet-Pea Ladies; Tulips; Violets; Violet, The.

*For Record numbers, see Alphabetical Index.

Folk Songs

All Through the Night; Believe Me, if All Those Endearing Young Charms; Bosnian Shepherd's Song; Cachucha, La; Comin' Thro' the Rye; Cradle Song (arr. by Brahms); *Cradle Songs of Many Nations—Norwegian, Swedish, French, Bohemian, German, Japanese, Chinese, Italian; First Nowell;* Folk Melodies —see, *Bunny, etc., God Loves Me, etc., Sing, Bluebird, Sing, etc., Wild Wind, etc.;* French Folk Songs—see, *Au Clair de la Lune, etc., Savez-vous, etc., Pont d'Avignon, etc., Casquette, La; Going Through Lorraine, Golden Slumbers, I Had a Little Nut Tree; Jock o'Hazeldean; Lavender's Blue; Medley of Scotch Airs— Ash Grove, Bonnie Dundee, Campbells are Comin', Come, Lassies and Lads, Garryowen, Oh, Charlie Is My Darling, Rakes of Mallow, Wi' a Hundred Pipers; Minstrel Boy; Negro Spirituals* (see Catalog); *Penobscot Tribal Songs; Praise to the Father; Santa Lucia; Scots Wha' Hae'; Skye Boat Song; Song of the Shepherd Lehl; Song of the Volga Boatmen; Spanish Gypsy; Sweet Nightingale; White Dog Song.*

Composed-Folk Songs

Flow Gently, Sweet Afton; Foster Songs—*I Dream of Jeanie With the Light Brown Hair, My Old Kentucky Home, Nelly Was a Lady, Old Black Joe, Old Folks at Home; Girl I Left Behind Me; Home, Sweet Home; Linden Tree; Little Brown Church; Little Dustman; Low Back'd Car; My Days Have Been So Wondrous Free.*

Indian Songs

Aōoah; By the Shores of Gitchie Gumee; By the Waters of Minnetonka; Ewa-Yea; Grass Dance; Her Blanket; I Hear a Thrush at Eve; Penobscot Tribal Songs; Then the Little Hiawatha; Wah-wah-taysee; White Dog Song.

Lullabies

Baby Dear; By-lo; Cradle Song; Cradle Songs of Many Nations; Hey Baloo; How Many Miles to Babylon; Little Dustman; Mother's Prayer; Sleep, Little Baby of Mine; Slumber Boat; Slumber Sea; Slumber Song.

Mother Goose

Baa, Baa, Black Sheep; Bean Porridge Hot; Bobby Shafto; By-lo; Crooked Man; Death and Burial of Cock-Robin; Dickory, Dickory, Dock; Diddle, Diddle Dumpling; Feast of Lanterns; Georgie Porgie; Hey diddle, diddle; Humpty Dumpty; I Love Little Pussy; Jack and Jill; Jack Sprat; Little Bo-Peep; Little Boy Blue; Little Jack Horner; Mother Goose Lullaby; Mother Hubbard; Over the Hills and Far Away; Pussy Cat; Ride a Cock Horse; Riggetty Jig; Sing a Song of Sixpence; To Market; Tommy Tucker; Twinkle, Twinkle; Wee Willie Winkie.

Occupational

Blacksmith; By-lo; Cooper's Song; Her Blanket; Little Shoemaker; Postilion; Sailor; Song of Iron.

Part Songs

Two Part—*Banjo Song; Bella Napoli; Breeze of the Night; Cooper's Song; Cradle Song; Cuckoo in the Clock; Dancing Song; Fairies; Flax Wheel; Go, Pretty Rose; Highland Fling; Jolly Miller; Lady Moon; Music Everywhere; Playmates; Robin's Prophecy; Spring Dance; Summer Now Hath Come Among Us; Sweet the Angelus is Ringing; Tempest; Two Clocks; Two Roads; Village Dance; Who Knows?; You Live in My Heart;* Three Part—*Old Rounds; Over Hill, Over Dale; Thy Flow'ry Banks;* Four Part—*First Nowell; Funiculi, Funicula; Good Night Quartet* (Martha); *Nazareth; O Hush Thee, My Babie; Spinning Wheel Quartet* (Martha); *Sweet and Low.*

Patriotic Songs

America; Battle Cry of Freedom; Battle Hymn of the Republic; Columbia, the Gem of the Ocean; Hail Columbia; Song of a Thousand Years; Star-Spangled Banner; When Johnny Comes Marching Home.

Pattern Songs

(Artists' interpretations of songs that are given instrumentally on band records for accompanying group singing.)

America; Battle Hymn of the Republic; Believe Me, If All Those Endearing Young Charms; Carry Me Back to Old Virginny; Columbia, the Gem of the Ocean; Hail Columbia; Home, Sweet Home; Juanita; My Old Kentucky Home; Nancy Lee; Old Black Joe; Old Folks at Home; When Johnny Comes Marching Home.

Pets

Baa, Baa, Black Sheep; Bow-Wow-Wow; Bunny; Chicken; Gold Fish; I Love Little Pussy; Little Chickens and Snow Birds; Mr. Duck and Mr. Turkey; Mr. Squirrel; Old Chanticleer; Pretty Pussy; Six Little Puppies; Squirrel; Touching (Cat); *Tracks in the Snow.*

Play Songs

Blowing Bubbles; Cherry Sweet; Corn Soldiers; Cuck-Coo Clock; Dancing in May; Dancing Song; Froggies' Swimming School; Giants; Gingerbread Man; In the Belfry; Jack O'Lantern; Jap Doll; Leaves' Party; Postilion; Riggetty Jig; Sailor; Secret; See-Saw, Margery Daw; Singing School; Song of Iron; Swing Song; Tiddley Winks; Tracks in the Snow; Windmill; Winds.

Rain Songs

Dew Drop; Pit-a-Pat; Raindrops; Rain Song.

SPRING TUNES

INSTRUMENTAL MUSIC

NTIL a few years ago, music in our schools included only vocal music produced by the children, with an occasional concert, which was soon a passive memory and rarely became an integral part of the child's experience. Recent years have brought a marked change in the content of public school music curricula. No single factor perhaps has done more towards the development of a universal interest in instrumental music than the Victrola and Victor records. Thus has instrumental music of the highest type been carried to millions of people.

The wide-spread movement for school orchestras—grade school orchestras—and classes for the study of instruments, taught by specialists, opens an entirely new world, and makes familiarity with instruments and the study of instrumental literature imperative.

Acquaintance with instrumental music and with instruments, if begun with little children should increase the desire to play instruments and make recruits for our orchestras. But of much greater importance is the joy that is opened to the masses—listeners and performers alike—the joy of intelligently entering the wonderfully varied realm of instrumental music.

Happily, the movement has spread beyond the walls of the public school and has been taken up by the great orchestras, whose conductors agree that herein lies the hope and the future of orchestral music in America. Rich men may buy a hall, and endow an orchestra, but without appreciation in the audience, it cannot become a real community asset.

Orchestra directors recognize the immeasurable support given to children's concerts through preparation by means of records. For this reason, it is advisable for those preparing children's concerts to select a repertoire that is recorded. One orchestral conductor of note hears and approves records, in con-

junction with the music supervisor, before the number is placed on the concert program, and the children are given thorough preparation, resulting in large audiences, listening with such intelligence and attention as is rare among adults.

The material selected for beginning the study of instrumental music should have the following characteristics:

(1) The selection should be strongly rhythmic.
(2) The melody should be tuneful.
(3) The music should be played by a solo instrument or by simple combinations of instruments.

The violin, xylophone, bells, 'cello, and flute are especially appropriate instruments for presenting music to little children. The interest here is not in the instrument as such, but only as a means of producing tonal effects pleasing and suitable for children to hear. Combinations of instruments in duets, trios, quartets, and light orchestras may be used. In the beginning, we desire only that the child may be attracted sufficiently to want to listen and to like what he hears.

Rhythm and its basic relation to the enjoyment of music has been discussed at length in the chapter on rhythm. Tuneful melody is equally important. Recognizing this fact, special records have been prepared, presenting old melodies and hymns (18622 and 18664), excerpts from opera (18759) and oratorio (18655), and other classics (18800).

These melodies have been recorded by various solo instruments, so that the child may become familiar with the tone quality or voice of the several instruments, while learning the simple melodies.

In order that we may the more easily study their themes, we have printed the significant phrases of several, available on Victor records. (See page 175.) It is well, at times, to co-ordinate the reading of musical notation with the interpretation from hearing the music. For this reason the teacher will find the printed themes of unusual value. Many teachers like to "sol-fa" the themes of more difficult musical compositions. In certain lessons

of the outlines, we have suggested this, for example, Fifth Year, Lesson Eleven. The children should hear these melodies over and over—hum them and make them their own.

The violin, 'cello, flute, and clarinet are the most beautiful as well as the most appropriate solo instruments of the orchestra. Simple melodic music recorded by these instruments, for example, *Melody in F* and *The Swan* (45096) and *Rondino* (715) and *Whirlwind* (18684), should be heard long before the study of ensemble or orchestral music.

On 17174 have been recorded extracts from three classical compositions played by two instruments (*Hear Me, Norma; Sweet Bird;* and *Tarantelle*). It is well for the children to hear short simple melodies played by two instruments before endeavoring to listen to more elaborate instrumental duets, such as *Gondolier and Nightingale* (17153) and *Concerto for Harp and Flute* (55111).

The lesson plans are so arranged that there is a definite progression from the simplest tunes to more elaborate ones on solo instruments, and through simple combination of instruments, to more difficult ones until the quartet and orchestra music may be heard intelligently. The orchestra should be presented first through its individual members, then by families (the closest of kin) and finally as a whole. Having been studied thus, each instrument in the orchestra will possess individuality and the music will be something more than a meaningless confusion of sounds.

Special equipment for teaching the instruments of the orchestra by sight (natural colored pictures), sound (records 35670–35671 or 35236-35237), and story (Handbook accompanying charts) have been prepared.*

Listening to records of instrumental selections which the child performer is studying in the school orchestra or in private instruction is of the greatest help. Many points of interpretation and technique thus may be made clear.

*The Instruments of the Orchestra by Sight, Sound and Story, is published by the Educational Department of the Victor Talking Machine Company; see page 289.

Not only should the child come to feel the beauty and importance of instrumental music for its own sake, but also as incidental to vocal or other instrumental music, as accompaniment, and as obbligato. Special study of obbligato is begun in the Fifth Year, Third Lesson, and the Sixth Year, Fourteenth Lesson, of the outlines.

The solo instruments most often used in accompaniments are the piano and its predecessor, the harp. Special study should be given to the piano, as for example, in Fifth Year, Lesson Thirteen, since the piano is the instrument with which most children are familiar and on which so many endeavor to become performers. Because of its range in melodic, harmonic and color effects, the piano is rightly the basis of all instrumental study. The use of records, reproducing the playing of the world's best pianists, is invaluable to the student performer. Just as the singer uses pattern songs (see page 51) so the performer on an instrument may study over and over a given musical number as interpreted by the masters.

Descriptive, Narrative, and Program Music

Little children love a story, and music that tells a story within their comprehension makes a strong appeal to them. For first presentation such music should be so clearly imitative of sounds from nature and human life familiar to the child that his immediate interest will be aroused, concentration stimulated, and a power of perception developed preparatory to the later appreciation of music more abstract in character.

It should not be inferred that descriptive music is of value and interest merely as preparatory to music of aesthetic appeal. It is valuable and interesting for its own sake, and in it children's imaginations should find stories as compelling in interest as those heard in the language of words.

The simplest descriptive music is that in which there is obvious imitation by means of mechanical devices of the clatter of horses' hoofs (18598), imitation of birds' voices (17521), the

barking of dogs (35324), etc. There follows that descriptive music which is distinctively imitative, but in which the imitation is given in purely musical terms, as for example, the description of a fountain (6065), a brooklet (801), or a whirlwind (18684). In other music the composer has attempted to give only a setting, a tone picture of the place or situation without directly imitating. Much incidental music is of this type, as are also such selections as *Kamennoi-Ostrow* (55044) and *In a Monastery Garden* (35710).

Many of the works of the best masters are descriptive, narrative, or program, for example, Beethoven's *Turkish March* (825), Mendelssohn's *Spinning Song* (814), Grieg's *In the Hall of the Mountain King* (18042), Tschaikowsky's *In a Three-Horse Sleigh* (6260), also his entire *Nutcracker Suite*, and Wagner's *Ride of the Valkyries* (6245).

There is also that less definite type of descriptive music where only atmosphere or mood is created and all definite pictures are left to the individual listener, as for example *Morning* from *Peer Gynt* (35470), *Nocturne* (6092), *Romance* (35710). The last-named selections are of that group often called "lyric," since they are as songs without words, whose meaning depends largely upon the interpreter.

The universal appeal of highly developed instrumental music is due, no doubt, to the fact that its indefiniteness permits of many interpretations, as varied as the life experiences and moods of the hearers. The memories or fanciful associations which the music suggests may be as great a source of pleasure as the music itself.

The young child has not yet developed any great store of experiences in terms of which to translate music, nor has he developed habits of interpretation. It is, therefore, a part of our work to build for him certain means of interpretation. By presenting first very obvious descriptive effects and then music less and less definite in its picture, the child is led to give new and significant interpretation to music which would otherwise be

meaningless. The inter-relation of the arts, their ability to express the same thought and feeling, the contribution of each to the enjoyment of the other, will be discussed at length in the chapter on Correlations, in the section devoted to the Allied Arts.

The following records* of descriptive, narrative, and program music the teacher will find helpful: *At the Brook* (Boisdeffre), *The Bee* (Schubert), *Butterfly Etude* (Chopin), *The Butterfly* (d'Hervelois), *By the Brook* (Fischer), *Chant d'Automne* (Tschaikowsky), *Le Coucou* (Daquin), *Dance of the Hours* (Ponchielli), *Dance of the Song Birds* (Richmond), *Danse Chinoise* and *Danse des Mirlitons* (Tschaikowsky), *Festival at Bagdad* (Rimsky-Korsakow), *The Fountain* (Ravel), *The Fountain* (Zabel), *From an Indian Lodge* (MacDowell), *Golliwogg's Cake-Walk* (Debussy), *Hunt in the Forest* (Voelker), *In a Clock Store* (Orth), *In the Hall of the Mountain King* (Grieg), *Little Hunters* (Kullak), *March of the Toys* (Herbert), *Minute Waltz* (Chopin), *Of a Tailor and a Bear* (MacDowell), *Overture—Midsummer-Night's Dream* (Mendelssohn), *Poet and Peasant Overture* (von Suppé), *Spinning Song* (Kullak), *Spinning Song* (Mendelssohn), *Spring Voices* (Strauss), *The Swan* (Saint-Saëns), *To a Wild Rose* (MacDowell), *Träumerei* (Schumann), *Troika en traineaux* (Tschaikowsky), *Turkish March* (Beethoven), *Waltzing Doll* (Poldini), *Whirlwind* (Krantz), and *The Wild Horseman* (Schumann).

Pure Music

Pure music exists for its own sake. Not rhythmic pattern nor descriptive effects, but rather perfection of outline, harmony, and technique are the ends toward which the composer of pure music aims. The appeal of pure music is the aesthetic, and the intelligent enjoyment of it is in the strictest sense of the term "music appreciation." The study of melodic and harmonic progression, of outline, and of pattern contributes largely to this

*For numbers, see Alphabetical Index.

understanding and enjoyment, although at the time the music is heard, the listener may not consciously analyze its technical progression or its form.

Form or Pattern in Music

Form, in music as in architecture, is the plan or design upon which the composition is built. It is an arrangement of the various parts of the structure in such a way that its pattern may be definitely recognized by the hearer.

No matter how complicated the musical form, it is always built around some simple melody, the topical sentence or "text" of the sermon, as it were. If we should take a simple melody like that of the *Rondino* (Beethoven-Kreisler) (715), we should find the regular recurrence of the same theme over and over (six times), embroidered about with other less prominent figures. Other numbers in which one recurrent theme is easily recognized are: *Of a Tailor and a Bear* (MacDowell) (18598), in which the theme recurs four times; *Menuett—D Major, No. 1* (Mozart) (805), four times; *Danse Characteristique* from *Nutcracker Suite* (Tschaikowsky) (16974), ten times.

Just as there may be in a paragraph two topical sentences or themes, so there may be in music.

Sometimes the first phrase is heard, then repeated, a second phrase heard and the original phrase repeated again (A-A-B-A). Or, the second phrase may be repeated as the closing phrase (A-A-B-B). The variety of form arrangements possible in instrumental music is parallel to that in songs (page 45). The following selections illustrate the use of two theme tunes. *A* and *B*.

All Through the Night (Old Welsh Air)	6318	A-A-B-A
Swanee River (Foster)	18519	A-A-B-A
Menuett from *Don Juan* (Mozart)	17917	A-A-B-A
Gavotte (Mozart)	17917	A-A-B-B

There may be three themes, A-B-C, as in the following:

Amaryllis (Old French Rondo)	16474	A-A-B-A-A-C-C-B-C-A-A
Minuet in G (Beethoven)	607	A-B-Trio-A-B
Tambourin (Gossec)	64198	A-B-A-C-A

The simple form A-A-B-A, statement, contrast and re-statement (called "song form"), is the most familiar and also the most important of all musical forms. It is found in both folk songs and in dance tunes, and it becomes the basis of symphonic form.

The influence of folk music, that music which grew up naturally as a means of expression in song and dance of the feelings of the people, has extended into composed music. We have already noted in the chapter on rhythm the elaboration of elemental folk dance rhythm into larger musical compositions. Many composers like Grieg and Dvořák have consciously copied the form and style of native folk music. Others have directly incorporated folk melodies in larger instrumental works, as for example, *Souvenir de Moscow* (6093) which includes the melody of the *Red Sarafan*, and *Farandole* (839) which includes the melody of the old song *March of the Three Kings*.

The use of dance forms in music that was composed to be listened to rather than danced led to the development of the suite. The term "suite" originally was applied to a set of dances, preceded by a short introduction. It later came to mean a group of short contrasting pieces, related to one central thought, each piece a small but complete musical composition and all of equal complexity. In this particular, the suite differs markedly from the sonata, which it immediately preceded.

The sonata, meaning literally a piece that is sounded, as contrasted with cantata, a piece that is sung, came to be identified with a particular form or pattern.

The sonata pattern is:

Exposition:
- Introduction (optional)
- Theme I
- Theme II (related key)
- (Coda)

Development:
Great diversity of melody and harmony, action, interplay of themes, etc.
Recapitulation:
Theme I
Theme II (in same key as I)
Coda

The use of the sonata pattern in music composed for one or two instruments, *e. g.*, violin and piano, is called a *sonata.* Music built upon the same form, but composed for a solo instrument, *e. g.*, the violin or piano, with orchestra accompaniment is called a *concerto;* for three instruments, a *trio;* for four instruments, a *quartet.* The same form when written for a full orchestra becomes a *symphony.*

There are in most sonatas and symphonies three or four movements. This pattern with only minor changes appears as the basis of the first movement of all sonata form music. The other movements may or may not follow this pattern. The second is a slow movement, the third a dance form, originally the minuet, often the scherzo, and the fourth movement is usually a vigorous and summating finale. Some modern composers have changed the movements and the details of the symphony form, but its basic pattern remains the same.

The development of the more elaborate musical patterns, particularly the symphony, the highest type of instrumental music yet evolved, came as the result of long experimentation, through several centuries. The more elaborate forms present a much greater variety of interest and give to both composer and performer a greater opportunity for the exhibition of skill.

From the simplest song to the most intricate symphony there runs a consistent plan. The same elements that characterize the one are the component parts of the other. Music exists for its own sake, as an expression of beauty, in terms of rhythm, melody and harmony.

ORGANIZATION OF COURSE

Plan—Material—Method

THERE is a wide diversity in the plan and method of handling music appreciation in various parts of the country. In some city school systems, music appreciation is made a separate subject with a special supervisor. In others it is made a branch of the work of the regular music supervisor, who, in turn, must depend largely upon the grade teacher for the actual teaching. There are yet many, many schools for which there are no music supervisors, and many for which there are no music teachers. The latter are in especial need of the introduction of music appreciation work. It is this phase of the music study which reaches out to the greatest number of children and gives to them, even though in small measure, something which they can make a part of their own experience.

The methods used must of necessity vary according to the particular situation. The number and content of the lessons should be made an integral part of the regular music work of the school. Where there are daily music periods, one or more of these should be given over to the music appreciation work. Those who have adopted this plan find that just as much work is accomplished in the rote work, sight-singing, etc., during the remaining periods, due in all probability to the impetus given by the music appreciation period.

If it is not practicable to have one lesson each week, the teacher may either cover as many lessons of the outline as is possible or preferably select those lessons which will give to the class the most new material in the allotted time.

Where there is already a well-formed plan of music work, the music appreciation should interlock with the so-called regular course, so that each is strengthened thereby. A music appreciation course should be so carefully planned and purposefully

given that it will command the same respect as that given to courses in literature and other subjects.

Children should hear music long before they are asked to master the symbols of the printed form, the rules of the grammar of its language, or the technique of performing it. Music should be heard in infancy and early childhood as language is heard, and later studied in exactly the same way. First, the child should listen just to listen, then listen to learn, exactly as he first hears language all about him, then listens intently to try to imitate the spoken words and to comprehend the meaning of a wide vocabulary which he may later use. Then, and not until then, does he learn to read the printed page.

The mere playing of music, be it ever so entertaining and delightful, is not necessarily educational. Music is an activity not to be approached in the spirit of mental idleness. There is no branch of music or any other subject whose study will yield greater returns in mental habits of alertness, perception, and concentration than will intelligent and purposeful listening to music. The elusiveness of music demands an exercise of quick perception and retentive memory and its attractiveness stimulates the desire to think about what we hear.

Things which we *see* have from earliest childhood greater meaning and hence greater significance to us than the sounds we *hear*. As a result, most of us come to depend upon our visual sensations and ignore more or less completely the world of auditory sensations. This is one of the reasons why music is so little understood. We truly have to learn to listen.

Music, to be presented to a little child, must first be beautiful. Secondly, it must possess, in addition, some intrinsic feature of educational value. Thirdly, it must be presented in such manner and through such media as are proper for the developing power of the child, and which follow in some degree the stages of progress of the race in using music as a means of expression.

The modern educator feels that all good teaching must draw from the child the response that arises out of his own experience,

imagination and thought, guided and led on to the acquirement of the new concept which it is desired to teach. The teaching of music must conform to this same law of pedagogy.

The child should be encouraged to express in some bodily activity his own reaction as to what he thinks or feels that the music is saying to him. The tremendous awakening gained in cultivating the imaginative and discriminative powers by the use of descriptive and imitative music cannot be over-estimated.

The knowledge that music can tell a story or describe something as words do, or imitate some sound in nature, opens at once a new world of thought and opportunity. There are times when the teacher may tell the story in whole or in part, leading the pupil to discover just where the music tells a certain fact or fancy, and then how it is done. There are times when it is best to give only a word picture of the setting or the mood or feeling described by the music and allow the children to deduct for themselves the several episodes or the progression of the narrative and to analyze how the music expresses to them the particular thought or feeling. Again there are times when the greatest good comes only from absolutely independent interpretation of the music, when the teacher shall not suggest, but shall leave the children entirely to their own experience and imagination, to evolve a story and interpretation of their own making.

Individual interpretation and expression must be preceded by the simpler exercises in musical story and analysis of the more obvious descriptive music. Interpretation depends on personal experience. One child may have heard one thing in the music, one another, and the sum of their suggestions finally makes up a complete story.

It has been said that stories about music serve their purpose if they stimulate interest and lead up to the music, and then get out of the way of the music. Teachers should be very careful not to separate the child from the music by too much talk. Let the music itself talk. Need one add that no one, neither teacher nor pupils, should talk while the music is being played?

Too often the teacher hesitates or fails to repeat sufficiently. It is necessary for the class to hear several times the song which they are to learn before they can sing it correctly. In drawing, if we desire an accurate reproduction, we do not hold an object before the class, then remove it quickly and expect the children to make an exact likeness. Likewise, they must hear a new song a sufficient number of times to have an exact tone-picture. The same is true of instrumental music. The child should hear a melody over and over until it becomes a part of his very self.

Very little technical information need be given in the earlier grades. The problem is to stimulate, by skillful questioning, purposeful listening. It has not been the thought of those who prepared these lesson plans to give to the teacher actual technique. That must vary with the individual teacher and with each group of children. These lessons were planned to present a progressive series of problems and their appropriate material. Suggestions for the handling of individual records have been made as helps to the teacher towards bringing out most pertinent points. The specific method of presentation to the class must, as in the successful teaching of any subject, be worked out by the individual teacher, and must be drawn in large measure from the pupils themselves.

The number of more or less technical problems increases with each year. Some of these will be met within the "regular" work, but to present these problems to the *ear* is the purpose of the music appreciation course. Many of these problems, essential to the intelligent enjoyment of music, can be learned only in such a course, since their presentation rests upon the *hearing* of music in which they occur.

The accumulations of facts *about* music is often confused with music appreciation. One might know that Beethoven was afflicted with deafness, and that Schubert died at the age of thirty-three and still know nothing about their music. One might be familiar with the meaning of a list of technical terms and yet not appreciate a symphony or even a simple melody.

The daily five-minute listening period has proved the happy beginning of real work in music appreciation. Some teachers prefer it at the beginning of the day, others in the middle of the morning or afternoon sessions. The important thing is that it shall occur regularly and become a part of the school program. It might be practical to place the Victrola in the center hall, allowing all classes conveniently situated to listen at once. If there is not an instrument for each floor, an alternate day plan could be arranged.

It is well to plan that the children shall become quite familiar with one particular composition each week. Place the name of the composition on the board and include it in each daily period. This develops a particular listening habit, and a familiarity in one year with thirty to forty masterpieces of music literature.

Hearing and enjoying music *just because* it is beautiful should be a part of every appreciation lesson. The Memory Melodies at the end of each lesson are for the practical carrying out of this purpose. They are beautiful melodies which should become an intimate part of each child's experience. It is well to introduce at intervals review lessons, when a number of these Memory Melodies will be played for identification and discussion by the children. This forms the beginning of the Music Memory Contest.

The Music Memory Contest, although of comparatively recent origin, has done more perhaps to popularize the development of listeners than any other single factor. It has become the means of familiarizing thousands of both children and adults with really good music. It has developed a lasting interest on the part of many who had never before really heard.

The Music Memory Contest, when rightly organized and conducted, is not the superficial memorizing of the names of a few composers, the dates of their lives, and being able to name the selection and the composer when the opening measures of a given number of musical compositions are heard. The contest idea is only the means to an end. The successful

contest is not a cramming process. It should grow out of the year's work and incorporate selections which the children have heard many times and which they have studied in their regular music appreciation work.

Inter-class and inter-school contests may follow those of a single room and thus stimulate increased interest. The co-operation and participation of parents and others in the community are very desirable and not difficult to obtain.*

To accomplish its greatest possibilities, the music appreciation work should be closely linked not only to the other music work, but to the work in other subjects. The physical training teacher and the music appreciation teacher may be of the greatest mutual help. The one uses music as a necessary means to an end, the development of rhythmic and orderly bodily movements—the other uses in less degree the bodily movements to develop a better understanding of the music and as the expression of its meaning. Each may help the other and through co-operation the work in each class will be strengthened.

When the music class is learning a certain folk dance in the gymnasium, take advantage of the fact and study its music, its pattern and form. The physical training teacher may also be glad to use in some of her teaching music which you are especially anxious for your class to hear. There are many ways in which the work of the two classes may be co-ordinated with help to both teachers.

This same is true of the work in many other subjects—nature study, history, geography, reading, language, literature, etc. In a later chapter (page 142) the problem of correlation is discussed at length and suggestions for a variety of lessons are given.

The list of records included within this book is by no means exhaustive. It has been our aim to use, wherever possible,

*Detailed information and suggestions for conducting Music Memory Contests, together with lists of desirable selections, may be found in "The Victrola in Music Memory Contests," a free booklet published by the Victor Talking Machine Company.

the same record for many purposes. A really good record should have many uses and consequently many presentations. It is necessary that the child hear the music repeatedly before it will become a part of his own experience.

Every school building should have a complete library of records, but circulating libraries have proved very satisfactory in many places. The best plan yet evolved is that every school have its own small but well-selected library of records, which may be at hand at all times, to include marches, folk dances, songs, etc. This is then augmented by supplementary material sent in the circulating boxes from a central library, kept in the board of education offices, with loan privileges to the schools.

Every library should be classified and indexed in such a manner that the teacher may find easily the necessary material for any given topic or lesson. A really good record will have many uses, which should be shown by means of a card filing system, such as that illustrated on page 259. A single record may be appropriate as an illustration of rhythmic form, melody, pattern analysis, orchestra, solo (violin, flute, etc.), symphony, national characteristics, illustration of a particular composer's work, a number on the Music Memory Contest, etc. An index system simplifies the selection of material for many occasions, and also greatly increases the intelligent use of the various records.

Given the necessary materials and adequate facilities for working, the success of any course still depends upon the interest and upon the personal effort of the teacher. This is particularly true of music appreciation. A sincere love for music and simple enjoyment of its beauties create a desire to lead others to listen. Such a teacher, even though she possess but little technical information, may do more for music appreciation than a corps of teachers who have not this love for music.

There's music in the sighing of a reed,
There's music in the gushing of a rill,
There's music in all things, if men had ears;
The earth is but an echo of the spheres.
—Byron

LESSON OUTLINES

A Course Organized on the Basis of One Lesson a Week for Each of the First Six School Years

HE keynote of any successful lesson is the contact it makes with the child's experience, past or present. Only thus will the new material hold any meaning for him. The lessons suggested in this chapter follow a very definite progression of topical material. This progression is based in part on the increased experience of the child of greater age and in part upon his enlarged musical background through earlier lessons. Many children either attend kindergarten or receive an equivalent training in the home. When they enter school most children are familiar with the Mother Goose family and their fascinating jingles. As a means of contact such material is freely used in the early grades of the regular school program.

The problems of the first two years are primarily *rhythm* and simple *melody*. Various means are devised for developing a feeling for rhythm, the most useful perhaps being mimetic play, and later, simple discriminating listening lessons. Definite ear training, determining first, *what does the music say?*—then active bodily response to *do* what the music says, is the cornerstone of the whole structure. The development of story in music, and the introduction to descriptive music are made the meat of the Third Year, while simple musical elements—recognition of theme, meter sensing, etc.—appear for the first time *as such*. The Fourth Year enters strongly into work on technical subjects, part-singing and detailed study of instruments, as begun in the earlier grades. The Fifth Year extends further the study of purely musical problems already begun and adds certain new ones, *e. g.*, major and minor, and obbligato. In the Sixth Year, descriptive music appears as *Program Music*, and the serious study of instrumentation is begun.

Certain problems or topics are to be found trailing with ever-increasing difficulty through each year, *e. g.*, nationality appears indirectly in the very earliest lessons in the melodies of the simpler songs. It appears again and again in the study of folk songs, customs, dances, instruments, and finally as national music types.

Recognition of the importance of bodily response to the establishment of the feeling of rhythm and to musical interpretation is evidenced by certain lessons throughout the course.

Descriptive music appears first in the recognition of simple imitative rhythms, then as more difficult imitative rhythms, story in music, and finally appears as dignified program music, accompanied by analysis of the instrumentation used in expressing the desired effects.

Songs are used freely throughout the course, chosen for especial fitness to the thought-content of the lesson or for their rhythmic, dramatic or other particular application. Usually the songs are presented at the beginning of each lesson. It is desirable to draw as much real work in appreciation as possible from the song material here given and also from the songs found in books at hand. Recognition of phrase, study of song-form, theme recognition, meter-sensing, minor mode, and elementary harmony through part singing should be constantly correlated with the same work in instrumental music.

Each lesson contains at least one selection just for listening—that the child may from the beginning become familiar with beautiful melodies and the world's best music.

Inasmuch as the length of the school year varies, no fixed course of lessons could be made to fit all or even many schools. If there are daily music periods, at least one each week should be devoted to music appreciation. The music work of singing and sight-reading will be found to be helped greatly by the music appreciation work. For each year, then, there are suggested twenty-four lessons, presenting a sequence of material and teaching principles appropriate to the respective years.

These lessons are definite music appreciation, leaving twelve lessons (or fewer if the year be shorter) to be devoted to the related arts: correlation, special days, reviews, concerts of numbers chosen from the Memory Melody list, etc. During the first three years, familiar objects, such as pets, playthings, and seasonal events, serve as the points of contact upon which the lessons in music appreciation are hung. In the upper grades there is less need for the more obvious points of contact and definite musical problems are presented *per se*.

In addition, the outlines for each grade include suggestive lessons based on the interrelation of the several arts, more particularly the parallel study of pictures and music, and poetry and music, as discussed on pages 143 to 151. These lessons have a definite contribution to the study of music appreciation, and are of intrinsic value. They have not been given a definite place in the series, inasmuch as the discretion of the teacher must determine when such lessons can be used to advantage.

The same is true of the correlation lessons, which in the upper grades replace, in a measure, the contact with child life necessary in the lower grades. Such lessons must of necessity be worked out when appropriate subjects are being studied in the geography, history, literature or other classes.

All of these lessons, together with lessons for special occasions, such as holidays—Thanksgiving, Christmas and the like, are to be inserted into the regular course of study at appropriate intervals. Time is also allowed for original lessons by the teacher and for review lessons, in which topics of unusual interest to the class and those requiring additional emphasis may be given further study. It is often most desirable to review the many beautiful memory melodies of the preceding lessons.

This flexibility has several virtues. It gives to the supervisor a definite outline in music appreciation, and at the same time it allows the teacher a certain amount of freedom to vary the course according to the needs of the particular class and according to his own especial abilities or interests.

FIRST YEAR

MAKING CONTACT WITH CHILD LIFE

1. A MOTHER GOOSE PARTY—SONGS—WORDS FAMILIAR

How many of these people do you know? Children find out by listening to song.

Little Jack Horner (Elliott)	17004
Little Bo-Peep (Elliott)	17004
Mother Hubbard (Gaynor)	18076
Tommy Tucker (Gaynor)	18076

Let us entertain them with an orchestra. Play *In the Park March* (Carl Dorn) 18017. (Children imitate instruments—drums, violins, and trombones. See "Orchestral Instruments," page 213.)

The party is over; the guests go home. Play two selections from 17568 and *Rock-a-bye, Baby* (Traditional) 18664. Children listen to all three and decide which says "sleep."

Memory Melody, *Rock-a-bye, Baby*. Children hum.

2. SOLDIERS—MARCH RHYTHM

Teach *Corn Soldiers* (Eleanor Smith) 17719. (Suggestions for teaching song from record, see page 49.) What color is uniform? ("Green-clad soldiers all.") How do they stand? ("Straight and strong and tall.") If they were real soldiers, to what kind of music would they like to march?

Children listen to the following and select the march:

Adeste Fideles (Portugal)	18664
Rock-a-bye, Baby (Traditional)	18664
Soldier Boy (Folk)	17568

How would they march to this music? Play *March of the Tin Soldiers* (Tschaikowsky) 18853. (Children march like tin soldiers, stiff arms and legs.)

Memory Melody, *Le Secret* (Gautier) 18852. (Give name of selection.) Children listen quietly.

3. THE BUNNY—LEARNING TO LISTEN

The Bunny (Neidlinger) 17776. Children tell in their own words story of song.

Jumping (Gurlitt) 18840. Mimetic play—bunny hopping. Show hopping with hands on desk, or actually hop around room, imitating the bunny. Follow the music. It says "jump, jump, stop."

Memory Melody, *Lullaby* from "*Erminie*" (Jakobowski) 18622. Children listen quietly, like the Bunny with his long ears.

4. LULLABY RHYTHM—INTRODUCING PHRASE SENSING

The Wild Wind (Folk) 18887. Class imitate sound of wind when it is heard in song. Repeat, one group sing words and another group imitate sound of wind. Alternate.

Waltz No. 2 (Brahms) 18840. Mimetic play—trees swaying in wind. Children play that they are tall trees swaying in the wind, rocking the baby birds to sleep. (Raise hands high above head, bending sidewise.)

Rock-a-bye, Baby (Traditional) 18664. Children listen to music and hum, while they imitate mothers rocking babies in their arms.

Repeat the waltz, girls imitating mothers, boys imitating tall trees.

Whirlwind (Krantz) 18684. What kind of wind is this? Notice how the music imitates the wind and plays with the leaves. See Informational Notes page 228.

Memory Melody, *Sleep, Baby, Sleep* (Folk) 19038.

5. THE SQUIRREL—DIRECTED RESPONSE

The Squirrel (Folk) 17719. Where and when does the song say we may see the squirrel at work?

Waltz No. 9 (Brahms) 18840. Mimetic play—children play gathering nuts. (In perfect rhythm bend to floor, pick up nuts,

1–2–3, and put in sack, 1–2–3, or reach high for nuts, 1–2–3, and put in sack, 1–2–3.)

Whirlwind (Krantz) 18684. Children recall from previous lesson what this music describes.

Memory Melody, *To a Wild Rose* (MacDowell) 17691.

6. THE FAMILY—DESCRIPTIVE RHYTHMS

Mother Goose Lullaby (Old German Melody) 17719.

Children listen to the following and decide which music describes activities of father, mother, sister, and brother, mentioned in *Mother Goose Lullaby.*

Little Hunters (Kullak) 18598 (father going hunting); *Rock-a-bye, Baby* (Traditional) 18664 (mother's lullaby); *Air de Ballet* (*Ballet Air*) (Jadassohn) 18840 (sister dancing with lords and ladies); *March* (Gurlitt) 18852 (brother drumming for the king).

Memory Melody, *Humoresque* (Dvořák) 18800.

7. MOTHER GOOSE PARTY NO. 2—DIRECTED RESPONSE

Children recognize characters:

Diddle, Diddle Dumpling (Crowninshield)	35225
Humpty Dumpty (Gaynor)	18076
The Crooked Man (Gaynor)	18076
Wee Willie Winkie (Crowninshield)	35225

Children entertain guests with orchestra. Show chart of violin. Imitate playing. Present in same manner trombones, drums (bass and snare), and cymbals.

Tenth Regiment March (Hall) 18017. Children imitate playing of the different instruments as child leader indicates, eight or sixteen measures for each instrument.

Memory Melody, *Gavotte in B Flat* (Handel) 18754.

8. THE BABY—LULLABY

By-lo (Traditional) 35225.

Play parts of three selections from 17568 and *Hush My Babe* (Rousseau) 18622. Children discriminate. If it says "sleep," put heads on desks; if not, stand.

French cradle song, *Slumber, Baby, My Little Brother* (Folk) 19038.

Memory Melody, *Lullaby* (arr. by Brahms) 18664. (Violin playing lullaby.)

9. ON THE FARM—DISCRIMINATION—FAST AND SLOW

Mr. Duck and Mr. Turkey (Neidlinger) 17776. Dramatize. See page 208.

Theme for High-Stepping Horses and *Horses or Reindeer Running* (Anderson) 18253. Which music tells us the horses are going fast? Which slow? While listening, children show with hands on desks movement of running and high-stepping horses.

Badinage (Herbert) 18800. Find where the music says "fast," where "slow," and raise hands where music says "slow."

Memory Melody, *Serenade* (Moszkowski) 891. (Show chart of violin.)

10. THE CLOCK

Tick-Tock (Johnstone) 19025. What is the clock called in the song? (Chatterbox.) Children tap with pencils each time words "tick-tock" are heard.

The Clock (Kullak) 18853
Knight of the Hobby-Horse (Schumann) 18853

Children listen to both selections and decide which is *The Clock*. Children swing arms at side like pendulum. Repeat, tapping with pencils on loud tick-tocks.

Memory Melody, *Menuett* (Paderewski) 18800.

11. OCCUPATIONS—SINGING GAMES

The shoemaker—*Little Shoemaker* (Gaynor) 17937. Children may sit up on desks, place the left foot across the right knee, imitate the sewing on of the sole with two needles and long threads pulled out to arm's length, then with the flat of the hand put in the pegs with soft blows, singing "rap-a-tap-tap," etc.

The farmer—*Oats, Peas, Beans and Barley Grow* (Folk) 17567. For directions, see page 210.

Memory Melody, *Melody in F* (Rubinstein) 45096.

12. IMITATIVE RHYTHMS

The Dolly (Folk) 18887. (Repeat, rocking dollies.)

Knight of the Hobby-Horse (Schumann) 18853. (Swing back and forth as if riding hobby horse.)

In the Park March (Dorn) 18017. Mimetic play—toys. One child as leader pantomimes toy. When guessed, all imitate. Other children in turn as leaders. (Drum, horn, tin soldier, bicycle, etc.)

Memory Melody, *The Waltzing Doll* (Poldini) 806.

13. WINTER—MIMETIC PLAY

Tracks in the Snow (Gaynor) 18074.

Jumping (Gurlitt) 18840. Mimetic play—rabbit jumping.

Theme for High-Stepping Horses (Anderson) 18253. Making Eskimo tracks with snow shoes. *Skating* (Kullak) 18852. Skating.

Memory Melody, *Sweet and Low* (Barnby) 18664. (Rocking rhythm.)

14. PUSSY CAT—CONTRAST—SOFT AND LOUD

Pussy Cat (Elliott) 18076. Individual singing. Class sing questions, one child answers.

I Love Little Pussy (Elliott) 18076.

Play a phrase of each of the following. Children decide which is soft and which is loud.

Teddy Bears' Picnic (Bratton) 16001
Marche Miniature (Tschaikowsky) 547

Memory Melody, *See, the Conqu'ring Hero Comes* (Handel) 18655.

15. SPRING—CONTRAST—SLEEPING AND WAKING

Pussy Willow (Folk) 18886 and *Sing, Bluebird, Sing* (Folk) 18886.

Flowers and birds, sleeping and waking. Which of the following selections says "sleeping"?

Berceuse (Järnefelt) (Sleeping) 18323
Dance of the Song Birds (Richmond) (Waking) 17521

Memory Melody, *Morning* from *Peer Gynt* (Grieg) 35470.

16. SHEEP—CONTRAST—JUMPING AND RUNNING RHYTHMS

Baa, Baa, Black Sheep (Gaynor) 17937. One group sing questions, another sing answers.

Little Bo-Peep (Elliott) 17004.

Contrast:

Run, Run, Run (Concone) 18840
Jumping (Gurlitt) 18840

Children may run and jump as suggested by the music.

Memory Melody, *Pastoral Symphony* from *The Messiah* (Handel) 18655. Show picture of English horn.

17. SPRING ACTIVITIES—SWINGING RHYTHM

See-Saw, Margery Daw 18330. Dramatize. (See page 220.)

March (Gurlitt) 18852 and *Waltz No. 2* (Brahms) 18840. Which says "swing"? Repeat latter, children pushing imaginary swing.

German Cradle Song, *Sleep, Baby, Sleep* (Folk) 19038.

Memory Melody, *Legend of the Bells* (Planquette) 18800.

18. PLAYING ORCHESTRA—DIRECTED RESPONSE

Play part of *Sous Bois* (Staub) 18753. Is this singing or an orchestra? (Orchestra.)

What instruments have you seen in an orchestra? As children suggest instrument, show picture and ask how it is played. Select five instruments, preferably bass drums, violins, trombones, cymbals and snare-drum.

All imitate each instrument, then divide class into five groups, each imitating a different instrument. Play *Rhythm Medley No. I* (Anderson) 18548.

Theme I—all play together.
Theme II—bass drum alone.
Theme III—violins.
Theme IV—trombones.
Theme V—cymbals.
Theme VI—snare-drum.
Theme VII—all together.

This is valuable training, not only in rhythmic response, but also in listening for changes in music and in alertness to start playing when turn comes.

Memory Melody, *Slumber, Baby, My Little Brother* (Folk) 19038.

19. THE HORSE—GALLOPING RHYTHM

Ride a Cock Horse (Elliott) 17004.

Riggetty Jig 17719. Dramatize. See Informational Notes, page 219.

Two stories without words—one of a wooden rocking horse, *Knight of the Hobby-Horse* (Shumann) (18853), and the other of a real horse galloping, *Postillion* (Godard) (18853). Children decide which describes real horse.

Memory Melody, *Sweet and Low* (Barnby) 18664.

20. THE RAIN—DESCRIPTIVE MUSIC

Teach *Raindrops* (Folk) 18886. Children tap with pencils on "patter-pat."

The Rainbow (Folk) 18887. One group sing first phrase with "la"—other group sing second phrase; first group, third phrase; second group, fourth phrase; all together, the last.

Memory Melody, *At the Brook* (Boisdeffre) 801. Call attention to descriptive effects. Show picture of harp and violin.

21. CONTRAST—HIGH AND LOW

Little Birdie (Neidlinger) 17776. How does "little birdie" sleep?

The Woodpecker (Folk) 18886. Children tap with pencils on "rap-tap-tap."

Contrast *Badinage* (Herbert) 18800 (high) and *Scherzo—Third Symphony* (Beethoven) 18800 (low).

Memory Melody, *Sous Bois* (Staub) 18753.

22. SPRING GAMES—SKIPPING RHYTHM

Now It Is Spring (Folk) 18887 and *Blue Bird* (Neidlinger) 17776.

Waltz No. 9 (Brahms) 18840. Mimetic play—jumping rope. *Motive for Skipping (B Flat Major)* (Anderson) 18253. Skipping rope.

Memory Melody, *Birds in the Night* (Sullivan) 18622.

23. THE DANCERS—DIRECTED RESPONSE AND INDIVIDUAL INTERPRETATION

Sing *Dancing in May* (Wilhelm) 17719.

Directed response—*Dancing Song* (Rhenish Folk Song) 17719. See Informational Notes for directions for dancing, pages 187-188.

Individual interpretation—*Elfenspiel* (Kjerulf) 18853. For suggestions for using, see page 35.

Dance of the Song Birds (Richmond) 17521.

Memory Melody, *Träumerei* (Schumann) 45102.

24. FLYING RHYTHM—THE BUTTERFLY

The Wise Bird (Johnstone) 19025.

The Butterfly (Folk) 18886.

Rhythm Medley No. 1—Flying Birds (Anderson) 18548. Mimetic play—flying birds. Children listen through first and second themes until music says "fly," then imitate flying birds and butterflies.

Memory Melody, *Butterfly Etude* (Chopin) 561.

SPECIAL LESSONS

a PICTURES AND MUSIC (For methods see page 143.)

Show pictures: Madonna (Ferruzzi)
Feeding Her Birds (Millet)

Analyze and compare the two pictures.

Play *Rock-a-bye, Baby* (Traditional) 18664.

Children select the picture to which the music seems to belong and give reasons.

Place before class the picture of the "Madonna," alone.

Play *Second Gavotte* (Sapellnikoff) 18754
Little Hunters (Kullak) 18598
Hush My Babe (Rousseau) 18622

Children select music that best fits the picture, and give reasons.

Memory Melody, *Cradle Song* (arr. by Brahms) 18440.

b PICTURES AND MUSIC (For methods see page 143.)

Show picture: The Spinner (Maes)
or
Priscilla Spinning (Barse)

Without knowing title, children select music that seems to belong:

The Wild Horseman (Schumann) 18598
Menuett (Paderewski) 18800
Spinning Song (Kullak) 18598
Humoresque (Dvořák) 18800

Memory Melody, *Spinning Song* (Mendelssohn) 814.

c POETRY AND MUSIC (For methods see page 149.)

Material:

Music:	*Valse in D Flat Major* (Chopin)	815
	Lullaby (arr. by Brahms)	18664
Poems:	The Brown Thrush (Larcom)	
	Sleep, Baby, Sleep!	

Read "The Brown Thrush." (See page 155.)

How does this poem make you feel? Can music, without any words, give the same feeling? Play *Valse*, first part only. Discuss.

Play *Lullaby*. How does this music make you feel? Discuss. Read "Sleep, Baby, Sleep!" Lead out the thought that this poem suits the Lullaby. Repeat, children rocking arms as though holding baby.

Memory Melody, *Birds in the Night* (Sullivan) 18622.

d THANKSGIVING

Sing *Praise Him* (Folk) 18887.

The Gingerbread Man (Gaynor) 18015. Discuss story.

Choose one group of children to draw pictures of gingerbread men on blackboard while first stanza is being played, another group to erase parts of gingerbread men as heard in second stanza.

Second Gavotte (Sapellnikoff) 18754. Mimetic play—antics of Gingerbread Man.

Memory Melody, *Praeludium* (Järnefelt) 18323. (Happy spirit of Thanksgiving.)

e BEFORE CHRISTMAS

Adeste Fideles (Portugal) 18664. Children hum with Christmas bells.

The Secret (Terhune) 17513. All children have secrets at Christmas time, as well as "Hans and Franz and Peterkin." Children sing on "ha-ha-ha."

A Christmas Lullaby (Folk) 18887.

Memory Melody, *Silent Night* (Gruber) 17842. Hum. Show picture of celesta.

f WASHINGTON'S BIRTHDAY

America 17580. Children sing with band.

Waltz (Schubert) 18852. Mimetic play—chopping cherry trees.

Soldier Boy, Soldier Boy (Folk) 17568. For directions, see Informational Notes, pages 220-221.

Memory Melody, *Air de Ballet* (Jadassohn) 18840. Suggests lords and ladies. Show picture of people dressed in eighteenth century court costumes.

SECOND YEAR

1. THE CLOCK—IMITATIVE RHYTHM

Cuck-Coo Clock (Grant-Schaefer) 17513. Discuss with children story told in song. Children tap on words "tick-tock." Play again, children singing each time "cuckoo" is heard.

The Clock (Kullak) 18853. One half of class clap on first beat of each measure (slower movement of large clock), other half clap each beat (rapid movement of little clock).

Le Coucou (*The Cuckoo*) (Daquin) 812. Children discover cuckoo. Raise hands each time it is heard.

Memory Melody, repeat *Le Coucou.*

2. MARCH RHYTHM—PHRASE

Teach *Corn Soldiers* (Eleanor Smith) 17719. Divide class in groups. Sing in alternate phrases.

Play *March of the Tin Soldiers* (Tschaikowsky) 18853. Children march with stiff arms and knees, like tin soldiers.

Turkish March (Beethoven) 825. What does this music tell about these soldiers? (Far—near—far.) (See Informational Notes, page 227.)

Memory Melody, *To a Wild Rose* (MacDowell) 17691.

3. WALKING AND RUNNING RHYTHM

Teach *Cat-tails* (Gaynor) 18015. Sing in phrases. Where do cat-tails grow? What do they wear?

("We are cat-tails, O—in the marshlands low,
And we wear brown velvet jackets in the fall.")

How does this music say we went out after the cat-tails?

Horses or Reindeer Running (Anderson) 18253. (Running.)
Theme for High-Stepping Horses (Anderson) 18253. (Walking.)

Badinage (Herbert) 18800. Does this music say "walk" or "run"? (Both intermittently.) Repeat, children tapping the rhythm with their toes, or a group of children pass around room, running or walking as the music indicates.

What instrument was playing? (Piccolo.) Show chart.

Memory Melody, *At the Brook* (Boisdeffre) 801.

4. LULLABY RHYTHM

Lullabies:

Baby Dear (Gaynor) 17937
How Many Miles to Babylon? (Gaynor) 17937
By-lo (Traditional) 35225

Which of the following says "lullaby"? Show charts of instruments.

Soldiers' Chorus (Gounod) 18759. (Bassoon.)
Lullaby from "*Erminie*" (Jakobowski) 18622. (Violin.)

Memory Melody, *Lullaby* (arr. by Brahms) 18664.

5. ACCENT—TWO PART AND THREE PART METER

Little Shoemaker (Gaynor) 17937. Children tap in time with hammer.

Dancing Song (Rhenish Folk Song) 17719. Children clap with accented words.

Play *I See You* (Swedish Singing Game) 17158.

Norwegian Mountain March (Traditional) 17160. Clap and bounce balls on accented beat.

Memory Melody, *Musette* (Gluck) 18314.

6. FAIRIES AND BROWNIES—DISCRIMINATION

A Star Child (Johnstone) 19025.

Play portions of:

Gavotte from *Mignon* (Thomas) 803.
In the Hall of the Mountain King (Grieg) 18042.

Which describes fairies? Which brownies? Why?

Children work out own interpretation in story or imitative play.

Elfenspiel (*Dance of the Elves*) (Kjerulf) 18853. When does it say "fairies"? When "brownies"?

Memory Melody, *The Swan* (Saint-Saëns) 45096.

7. MUSIC TELLING A STORY—DISCRIMINATION

Tick-Tock (Johnstone) 19025.

In a Clock Store (Orth) 35324. The following questions are suggested to assist the children in evolving the story directly from the music. Work out the episodes separately, returning to beginning each time.

Introduction; boy apprentice enters store; clocks strike three. How many clocks? (Two.) What hour? (Three o'clock.) Boy whistles while sweeping store. Happy or sad? Clocks run down. How shown in music? (Slower tempo.) Boy winds clocks. Clocks play scale. Which way? (Descending.) Children sing syllables with clock, "do, ti, la, sol," etc. Clock plays tune. (*Blue Bells of Scotland.*) Children hum. All clocks strike. What hour? Name different clocks heard. Finale.

Memory Melody, *Golden Slumbers* (Folk) 19062.

8. THE LEAVES—DRAMATIZATION

The Leaves' Party (Gaynor) 18074. Dramatize. See page 198.

Whirlwind (Krantz) 18684. Describes wind playing with leaves. (Show chart of flute.) See Informational Notes, page 228.

Waltz (Schubert) 18852. Mimetic play—raking leaves.

Memory Melody, *Praeludium* (Järnefelt) 18323.

9. IN THE COUNTRY

The Owl (Gaynor) 17686. Listen for words and answers to questions.

Where does the owl live? When does he rest? When does he wake up? Why do we call owls wise? ("Big round eyes stare at you and at me in a most surprising way.")

In the Park March (Dorn) 18017. Mimetic play—cutting corn.

Katydid (Miessner) 17625. What does the song say Katydid is doing? (Trilling and shrilling.) Why is Katydid "wary" now?

"Warm days are going,
Soon 'twill be snowing,
Fall winds are blowing."

Cricket's Serenade (Bendix) 17521.

Memory Melody, *Chant d'Automne* (Tschaikowsky) 883.

10. IN THE CITY

The Fire 18330.

Adeste Fideles (Portugal) 18664.

What bells are suggested? (Fire bell and church bells.)

Skating (Kullak) 18852. Mimetic play—roller skating. *Tenth Regiment March* (Hall) 18017. Street parade—band. Children improvise from materials at hand. For directions, see page 214.

What orchestral instruments are not heard in the band? (Strings, violin, etc.)

Memory Melody, *Morning* from *Peer Gynt* (Grieg) 35470.

11. MIMETIC PLAY

Jacky Frost (Folk) 18886.

Waltz No. 1 (Brahms) 18840. Mimetic play—making snow balls. Bend to gather snow, 1–2–3. Rise to position, pressing snowball, 1–2–3. Throw, 1–2–3. Watch it hit, 1–2–3.

Memory Melody, *Turkish March* (Beethoven) 825.

12. DISCRIMINATION

A Dew Drop (Gilchrist) 17004.

What does each of the following selections say? Church? Sleep? Dance? March?

Rock-a-bye, Baby (Traditional)	18664.	(Sleep.)
Tenth Regiment March (Hall)	18017.	(March.)
Lennox (Edson)	17646.	(Church.)
Dorothy (Old English Dance)	18216.	(Dance.)

Show in pantomime, each child responding when he discovers for himself what the music says. If it says "sleep," put heads on desks; if "church," stand as if holding hymnal; if "dance," show movement of dance with hands; if "march," mark time with feet on floor.

Memory Melody, *Song to the Evening Star* (Wagner) 18759. (Show chart of 'cello.)

13. ACCENT—METER SENSING

The Blacksmith (Gaynor) 17937. Children tap on iron of desk with the words "cling-clang."

Norwegian Mountain March (Traditional) 17160. Clap—loud, soft, soft—with the music. Repeat, children marking on blackboard with strong down stroke on accented beat, two short up strokes on weak beats, down, up, up, etc.

Gavotte in B Flat (Handel) 18754. Clap—loud, soft, soft, soft.

Memory Melody, *Träumerei* (Schumann) 45102.

14. CONTRAST—HAPPY AND SAD

The Gingerbread Man (Gaynor) 18015. Play first stanza. Is he happy? Play entire song. Does he remain happy? Play again, children raising hands when the music says he begins to be unhappy.

Which of the following is sad?

Praeludium (Järnefelt) 18323.

Chanson Triste (*Sad Song*) (Tschaikowsky) 18314.

Memory Melody, *Caprice* (Ogarew) 806.

15. COMING TO SCHOOL

In the Belfry (Eleanor Smith) 17719. What calls us?

Place on blackboard words "skipping," "jumping," "running," "walking," "skating." How does the music say we might come to school? Play part of each selection.

Run, Run, Run (Concone)	18840.	(Running.)
Amaryllis (Old French Rondo)	16474.	(Walking.)
Motive for Skipping (Anderson)	18253.	(Skipping.)
Jumping (Gurlitt)	18840.	(Jumping.)
Skating (Kullak)	18852.	(Skating.)

Children choose which music described the way each came.

Memory Melody, *Legend of the Bells* (Planquette) 18800.

16. THE WIND—INDIVIDUAL SINGING IN PHRASES

The Wild Wind (Folk) 18887. Individual singing in phrases. (See Lesson 4, First Year.)

The Windmill (Folk) 17719. Dramatize. See Informational Notes, page 228.

Wind Amongst the Trees (Briccialdi) 55109. (Flute imitates wind.)

Memory Melody, *Pastoral Symphony* (Handel) 18655.

17. HUNTER'S HORN

By-lo (Traditional) 35225.

Little Hunters (Kullak) 18598. Children discover the imitative effects. Horn blows to call hunters. Show picture of trumpeters. Hunters on horse-back. Sound of horses' hoofs on bridge. Hold hand to mouth, imitating horn each time it is heard. Raise hands each time the horses are heard going over the bridge.

The Postilion (Taubert) 18330. (See Informational Notes, page 218.)

Memory Melody, *Miserere* (Verdi) 18759. Show chart of trumpet.

18. SAILORS PLAYING AND WORKING—RHYTHM

The Sailor (Gaynor) 17596. Dramatize. Children hop around the room, left hand at back, right hand at the front of the waist, first on one foot, then the other, changing position of hands on each hop, right foot, right hand; left foot, left hand, alternating. On chorus, stand still and imitate passing rope on deck.

Boating on the Lake (Kullak) 18852. Mimetic play—rowing. Children sit on desks, imitating rowing.

Memory Melody, *Barcarolle* (Offenbach) 17311. (Boating song.)

19. EARLY SPRING

Pit-a-Pat (Gaynor) 17596. Drum lightly with fingers on desks each time music says "pit-a-pat."

Blue Bird (Neidlinger) 17776.

Birds in the Night (Sullivan) 18622. Children hum melody. Note flute in bird effects. (Show pictures of clarinet and flute.)

Memory Melody, *Humoresque* (Dvořák) 6181.

20. ACCENT—METER—PHRASE

Dancing Song (Rhenish Folk Song) 17719.

Accent. Clap strong accents. (First beat of measure.)

Meter Sensing. Clap strong beat, and softly two weak beats. Repeat, class marking accents on blackboard. (Strong down stroke on first beat, two short up strokes on unaccented beats.)

Phrase. Divide class into four groups; each group in turn sing a phrase

Individual Singing. Four children stand; each one in turn sings a phrase.

Pop Goes the Weasel (Traditional) 17160 and *Norwegian Mountain March* (Traditional) 17160. Sensing meter without physical response. Does the music say "one, two" or "one, two, three"?

Memory Melody, *Rigoletto* (Verdi) 18759. Show picture of celesta.

21. IN THE WOODS

Robin Redbreast, The Woodpecker, and *Sing, Bluebird, Sing* (Folk) 18886.

Songs and Calls of Our Native Birds 17735. Show pictures* of birds as calls are heard.

Contrast actions of make-believe people of the woods.

Walking of giants—*Theme for High-Stepping Horses* (Anderson) 18253.

Walking of fairies—*Gavotte* from *Mignon* (Thomas) 803.

Repeat each, boys walking around room like giants, girls walking on tip-toe like fairies.

Memory Melody, *Sous Bois* (*In the Forest*) (Staub) 18753.

22. INDIVIDUAL INTERPRETATION

Children are to do what they *think* the music says. (See page 35.)

Second Gavotte (Sapellnikoff)		18754
Air de Ballet (*Ballet Air*) (Jadassohn)		18840
The Waltzing Doll (Poldini)		45170

Memory Melody, *The Slumber Boat* (Gaynor) 18448.

*Obtainable from the Audubon Society, New York City and A. W. Mumford Co., Chicago.

23. POETRY, MUSIC, AND ART

Poem—"The Brown Thrush"—first stanza. See page 155.

Why does the little bird sing? Is he gloomy or gay? Happy or sad? What is he saying to us? ("Oh, the world's running over with joy.")

Picture—"Infants Dancing"—Corot, (see page 248) or other *happy* picture.

Does the following music say "Oh, the world's running over with joy"? Which selection?

Song to the Evening Star (Wagner)	18759
Miserere (Verdi)	18759
The Nightingale (Donjon)	55109

Memory Melody, *Serenade* (Moszkowski) 891.

24. FLOWERS

Songs—*Sweet-Pea Ladies* (Gaynor) 17625 and *The Tulips* (Gaynor) 17686.

Waltz (Schubert) 18852. Mimetic play—spading garden. *Barcarolle* (Offenbach) 17311. Picking roses.

Memory Melody, *Spring Song* (Mendelssohn) 826.

SPECIAL LESSONS

a PICTURES AND MUSIC (For methods see page 143.)

Show pictures: Madonna (Ferruzzi)
Baby Stuart (Van Dyck)
Can't You Talk? (Holmes)
Sistine Madonna / or / Madonna of the Chair } (Raphael)

All pictures of a child. Compare, emphasizing greater repose of Ferruzi's "Madonna."

Play *Lullaby* (arr. by Brahms) 18664. Which picture does it best describe? Why?

Show picture: Dance of the Nymphs (Corot)

Music: *First Nowell* (Folk) 18664
Sweet and Low (Barnby) 18664
Menuett (Paderewski) 18800
Gavotte (Popper) 18800

Which music says "dance"? Which is quick?
Memory Melody, *Gavotte* from *Mignon* (Thomas) 803.

b PICTURES AND MUSIC (For methods see page 143.)

Show picture: By the River (Le Rolle)
Music: *Le Coucou* (Daquin) 812
Turkish March (Beethoven) 825
Chanson Triste (Tschaikowsky) 18314
or
Chant d'Automne (Tschaikowsky) 883

Which music fits the picture?
Memory Melody, *Le Coucou* (Daquin) 812.

c POETRY AND MUSIC (For methods see page 149.)

Music: *March* (Gurlitt) 18852
The Bee (Schubert) 810
Chant d'Automne (Tschaikowsky) 883
Poems: Song of the Bee (see page 155).
November (see page 154).

Read "The Song of the Bee." Which music fits the verse? How does the music describe the characteristics of the bee?

Read "November." Repeat portions of each selection. Which music suits this feeling? Listen to whole of *Chant d'Automne.*

Memory Melody, repeat *Chant d'Automne.*

d THANKSGIVING

Lullaby (Lieurance) 564. For words, see page 197.

Hush My Babe (Rousseau) 18622. Swing Indian cradle.

Come Thou Fount (Wyeth) 18622. Hum melody and rock Pilgrim baby in cradle.

Spinning Song (Kullak) 18598. Describes an old-fashioned spinning wheel. See Informational Notes, page 222.

Memory Melody, *At Dawning* (Cadman) 45170.

e CHRISTMAS

Teach *Little Christmas Shoes* (Terhune) 17869.

Waltz No. 1 (Brahms) 18840. Mimetic play—chopping Christmas trees.

Sing *The Secret* (Terhune) 17513. (See Special Lesson *e*, First Year.)

Memory Melody, *Nazareth* (Gounod) 18664.

f CHRISTMAS

Sing *The Child Jesus* (Folk) 18887.

Holy Night (Adam) 17842, humming melody. Show picture "Adoration of the Shepherds" by Couse.

Song of the Chimes (Worrell) 652. (A lullaby in memory of the Christ-child.)

Memory Melody, *Pastoral Symphony* (Handel) 18655.

g AFTER CHRISTMAS

What did Santa Claus bring?

Did You Ever See a Lassie? (Folk) 17568. Each child in turn pantomimes a Christmas toy.

Sing *Happy Thought* (Folk) 18887.

Memory Melody, *Marche Miniature* (Tschaikowsky) 547.

THIRD YEAR

1. STORY IN MUSIC

Of a Tailor and a Bear (MacDowell) 18598. (A story without words told in music.)

Tell story. (See Informational Notes, page 211.) After hearing this, children listen to the music and discover the following

episodes: tailor's sewing tune, bear causes commotion outside, tailor's sewing tune, bear appears, bear growls, tailor tunes violin, plays for bear to dance, bear growls, wants slower music, tailor tunes violin again, tailor plays slower tune (bear dances), keeper comes to find bear, tailor's sewing tune, tailor whistles happy tune, bear in distance.

Memory Melody, *Ballet Music* from *Rosamunde* (Schubert) 723.

2. RECOGNITION OF THEME

The Cuck-Coo Clock (Grant-Schaefer) 17513. How many times is the tick-tock heard? (Two.) Cuck-coo? (Twelve.)

The Wild Horseman (Schumann) 18598. A story of two horses. Children count number of times the phantom horse is heard. (Three.) The real horse with his loud hoof-beats? (Two.)

Repeat, divide the class into two groups. One group slide palms of hands when phantom horse is heard; the other group clap the rhythm when hoof-beats of the real horse are heard.

Review *Of a Tailor and a Bear* (MacDowell) 18598. Raise a finger each time the tailor's sewing tune (first theme) is heard. (Four.)

Memory Melody, *The Swan* (Saint-Saëns) 45096.

3. DISCRIMINATION

Sing *Land of Nod* (Gaynor) 18074.

Write on blackboard words "sleep," "march," "gallop," and "skip." What does the following music say?

Sweet and Low (Barnby)	18664	(Sleep.)
Tenth Regiment March (Hall)	18017	(March.)
The Wild Horseman (Schumann)	18598	(Gallop.)
Le Secret (*The Secret*) (Gautier)	18852	(Skipping.)

Play the selections in order different from that given on the blackboard. Pause after each selection for children to decide and give reasons.

Memory Melody, *Caprice* (Ogarew) 806.

4. METER SENSING

Song of Iron (Gaynor) 17937.

Children discover meter of the following selections. Does music say "one-two" or "one-two-three"?

L'Arabesque (Burgmuller)	18852	(Two.)
Peasants' Dance (Schytte)	18853	(Three.)
The Clock (Kullak)	18853	(Two.)

Repeat each, with group of children marking meter on blackboard. Strong down stroke on first beat, short up strokes on unaccented beats.

Present four-part meter in *La Cinquantaine* (Marie) 18296. Class clap one strong beat and three weak beats, while a group at blackboard draws one long and three short lines.

Memory Melody, *Melody in F* (Rubinstein) 45096.

5. DISCRIMINATION

Place on blackboard words "doll," "Indian," "trolls," "lords and ladies." Play portion of the following selections in inverse order. Class decide which is dancing and give reasons.

Dagger Dance from *Natoma* (Herbert)	55113	(Indians.)
In the Hall of the Mountain King (Grieg)	18042	(Trolls, imps.)
The Waltzing Doll (Poldini)	806	(Doll.)
Air de Ballet (*Ballet Air*) (Jadassohn)	18840	(Lords and ladies.)

Memory Melody, *In the Hall of the Mountain King* (Grieg) 18042. Develop descriptive effect in the music. (See Informational Notes, page 215.)

6. SUGGESTED EXPRESSION

Dagger Dance from *Natoma* (Herbert)	55113	(Indians.)
In the Hall of the Mountain King (Grieg)	18042	(Trolls, imps.)
The Waltzing Doll (Poldini)	806	(Doll.)
Air de Ballet (*Ballet Air*) (Jadassohn)	18840	(Lords and ladies.)

After hearing selections, each child chooses which music he would like to interpret. Develop each selection in pantomime, or dance with groups as the children have chosen.

Memory Melody, *Golden Slumbers* (Folk) 19062.

7. INDIVIDUAL INTERPRETATION

Individual Interpretation; see discussion on page 35.

Children may do what they *think* the music says. Do *not* give title.

Elfenspiel (*Dance of the Elves*) (Kjerulf) 18853
La Bergeronette (*The Wagtail*—Teacher Bird) (Burgmuller) 18852
L'Arabesque (Burgmuller) 18852
Danse Characteristique (Tschaikowsky) 16974

Memory Melody, *Going Through Lorraine* (Folk) 19062.

8. HIAWATHA—INDIAN MELODIES

Tell story of Hiawatha and interpolate songs.

Ewa-Yea! (Whiteley) 35617. Lullaby—notice rocking rhythm.

Wah-wah-taysee (Whiteley) 35617. Notice descending scale passages.

By the Shores of Gitchie Gumee (Whiteley) 35617. Note the five-measure phrase with pianissimo effect at end of each.

Then the Little Hiawatha (Whiteley) 35617. These songs are based on Omaha tribal melodies.

Memory Melody, *At Dawning* (Cadman) 45170.

9. STORY IN MUSIC

Story of *Nutcracker Suite* (Tschaikowsky). See Informational Notes, page 209.

Danse des Mirlitons (*Dance of the Flutes*) and *Danse Chinoise* (*Chinese Dance*) 45053.

Waltz of the Flowers 35717.

Memory Melody, *The Slumber Boat* (Gaynor) 18448.

10. CRADLE SONGS OF OTHER LANDS

Japanese—*Sleep, Sleep, Dear Child* (Folk) 19038
Norwegian—*Row to the Fishing Ground* (Folk) 19038
Bohemian—*Hush-a-bye, Angel* (Folk) 19038
Chinese—*Jasmine Flower* (Folk) 19038

Bring out fact that mother love is universal. Lullaby rhythm is the same the world over.

Memory Melody, *Danse Chinoise* (*Chinese Dance*) (Tschaikowsky) 45053.

11. MOZART

Tell the story of the boyhood of Mozart. See page 235.

Menuett—D Major No. 1 (Mozart) 805

Cradle Song (Mozart) 660

Which suggests dance (action)? Which sleep (repose)?

Memory Melody, *Concerto for Harp and Flute* (Mozart) 55111. Show chart of instruments.

12. MOZART—*Continued*

Review story of Mozart.

Menuett (Mozart) 17917 (Court dance, slow.)

Gavotte (Mozart) 17917 (Originally peasants' dance, more rollicking.)

Meter sensing—repeat. Does the *Menuett* say "one-two-three" or "one-two-three-four"? (Three.) Does the *Gavotte* say "one-two-three" or "one-two-three-four"? (Four.)

Memory Melody, *Menuett—D Major No. 1* (Mozart) 805. Without giving title or comment, is this selection a menuett or gavotte? (Menuett.) Three or four? (Three.)

13. RHYTHM—METER SENSING

Skye Boat Song (Old Highland Rowing Measure) 18665.

Peasants' Dance (Schytte) 18853. Children count one-two-three or one-two-three-four.

La Cinquantaine (*The Golden Wedding*) (Marie) 18296. In rhythm, mark lines on blackboard. Long, short, short, short.

Barcarolle (Offenbach) 17311. Does it say "one-two-three-four" or "one-two-three-four-five-six"? Make a boat with the hands and rock in rhythm.

Memory Melody, *Amaryllis* (Old French Rondo) 16474.

14. THEME RECOGNITION

The Slumber Boat (Gaynor) 18448. Hum on stanza, sing chorus.

Dance of Greeting (Danish Folk Dance) 17158. Play two themes of dance through once. (Record gives complete dance five times.) Does the first theme say "bow" or "run"? (Bow.)

Does the second theme say "bow" or "run"? (Run.) Play entire selection. Girls raise hands when it says "bow," boys raise hands when it says "run." How many times did the girls raise hands? (Ten.) The boys? (Ten.)

Play first tune (theme) *Menuett—D Major No. 1* (Mozart) 805. Repeat until children know the little tune and would recognize it as they would recognize a friend on the street. Play entire selection, children counting number of times they meet their "little friend." (Four.)

Memory Melody, *La Bergeronette* (*The Wagtail*—Teacher or Ovenbird) (Burgmuller) 18852.

15. WINTER

Sleighing Song (Gaynor) 17869. Children ring bells each time words "jingle, jingle" are heard. (Improvise bells from materials at hand, spoon hit against tumbler, etc.)

Skating (Kullak) 18852. Children show by motion of hands the rhythm of skating.

Boating on the Lake (Kullak)	18852
Walzer (Gurlitt)	18852
Horses or Reindeer Running (Anderson)	18253

Children listen to the three selections and decide which describes horses running, drawing a sleigh.

Memory Melody, *Musette* (Gluck) 18314.

16. CONCERT—SOLO AND DUET

Children observe concert manner of applauding softly at the close of each selection if enjoyed. Show pictures of instruments as each selection is used.

Solos—Play selections on 18800.

Duets—*Menuett in G* (Beethoven) 18800. (Two clarinets.)
Gondolier and Nightingale (Langey) 17153. (Cornet and flute.)

Memory Melody, *The Two Roads* (Danish Folk Dance) ——*

17. COMBINATION OF INSTRUMENTS

Name instruments and show charts.

Flute and oboe: *Sweet Bird* (Handel)	17174
Clarinet and flute: *Tarantelle* (Saint-Saëns)	17174
Oboe and clarinet: *Hear Me, Norma* (Bellini)	17174
Cornet and flute: *Gondolier and Nightingale* (Langey)	17153

Children raise hands when flute is heard.

Memory Melody, *Slumber Sea* (Chisholm) 17212.

18. DESCRIPTIVE MUSIC

Daffodils (Gaynor) 18015.

One of these pieces of music describes a bee and the other describes a swan.

The Bee (Schubert) 810. *Le Cygne* (*The Swan*) (Saint-Saëns) 45096.

Draw from children words describing the bee, as buzzing, works, busy, quick, small, brown, etc.; words describing the swan: graceful, slow, large, gliding, quiet, stately, white, etc. Children decide which says "bee" and which says "swan." For suggestions, see Informational Notes, pages 184 and 223.

Read poem, "Song of the Bee," on page 155.

Memory Melody, *The Fountain* (Zabel) 55102.

*Record in preparation.

19. DESCRIPTIVE MUSIC

Wynken, Blynken and Nod (Paissiello) 866.

The Fountain (Zabel) 55102. See poem "The Fountain" on page 190.

Draw from children words that describe the fountain, as leaping, flashing, sparkling, play, sunlight, etc.

Contrast the *Barcarolle* (Offenbach) 17311, smooth, rocking, swaying, gliding, gondola, moonlight, etc., with *The Fountain.*

Memory Melody, *To a Water-Lily* (MacDowell) 18648.

20. BOYHOOD OF MENDELSSOHN

Tell story of boyhood of Mendelssohn; see page 246. Bring out fact that Mendelssohn's happy life is reflected in his music.

Spinning Song (Mendelssohn) 814. Is the spinner happy or sad? Can you hear the whir of the wheel?

Greeting (Mendelssohn) 17532. A little song of happiness.

Memory Melody, *If With All Your Hearts* (Mendelssohn) 18655. Hum melody.

21. MENDELSSOHN—*Continued*

Review story of life.

How Lovely Are the Messengers (Mendelssohn) 18655. Hum melody.

Fairies (Mendelssohn) ——*. How many voices are heard?

Memory Melody, *Spring Song* (Mendelssohn) 826. Is this happy music? What instrument do you hear?

22. HAYDN'S TOY SYMPHONY

Tell small portion of the story of writing of *Toy Symphony* 18974. (See Informational Notes, page 226.)

Play entire *Symphony* and children discover various toy instruments. (Write names on blackboard.)

*Record in preparation.

Children indicate by raising hands each time the cuckoo is heard. In like manner listen for the other instruments, each at a separate hearing.

Next, divide class into groups, representing the various toy instruments. Each group indicates entrance of its particular instrument by raising hands.

Part I—Allegro moderato: bells, cuckoo, nightingale.
Part II—Menuetto: trumpets, bob white, rattle.
Part III—Finale: castanets.

Provide class with toy instruments, each child playing when his instrument is heard in *Symphony.*

Memory Melody, *Sweet and Low* (Barnby) 18664.

23. INTERPRETATION—DANCING

Ballet Music from *Rosamunde* (Schubert)	723
The Swan (Saint-Saëns)	45096
Valse Lento (Delibes)	17689

After hearing selections, each child chooses which music he would like to interpret.

Develop each selection in pantomime or dance with groups, as elected by the children.

Memory Melody, *Menuett in G* (Beethoven) 18800.

24. INTERPRETATION—IN WORDS

Sweet-Pea Ladies (Gaynor) 17625. Imaginative story in song.

In a Monastery Garden (Ketèlbey) 35710. Without giving title or suggestion, have each child evolve story from music and tell in own words. (Episodes: spring, morning, church bells, choir singing, etc.)

Memory Melody, *At the Brook* (Boisdeffre) 801.

SPECIAL LESSONS

a PICTURES AND MUSIC (For methods see page 143.)

Show picture: The Jester (Hals)

Music:
- *Dawn of Love* (Bendix) 18296
- *Melody in F* (Rubinstein) 45096
- *Cradle Song* (Mozart) 660
- *Le Secret—Intermezzo* (Gautier) 17689

Which selection fits the picture?

Memory Melody, *Valse Lento* from *Sylvia* (Delibes) 17689

b PICTURES AND MUSIC (For methods see page 143.)

Show picture: The Horse Fair (Rosa Bonheur)

Note especially the action and congestion in the picture.

Music:
- *La Cinquantaine* (Marie) 18296
- *Valse Lento* from *Sylvia* (Delibes) 17689
- *Tenth Regiment March* (Hall) 18017
- *Festival at Bagdad* (Last half) (Rimsky-Korsakow) 6246

Which selection gives the impression of the picture?

Memory Melody, *Festival at Bagdad* (Rimsky-Korsakow) 6246.

c POETRY AND MUSIC (For methods see page 143.)

Music:
- *Whirlwind* (Krantz) 18684
- *Gavotte* (Mozart) 17917
- *Menuett* (Gluck) 17917

Poems:
- The Wind (R. L. Stevenson.) (See page 154.)
- Happy Thought (R. L. Stevenson.) (See page 154.)

Read: "The Wind." Play without comment *Menuett*, *Whirlwind*, and *Gavotte*. Which music is best suited to the poem? Why? Discuss.

Read: "Happy Thought." Which music gives you the greatest feeling of happiness? Discuss. Replay as desired.

Memory Melody, *The Nightingale* (Donjon) 55109.

d HALLOWE'EN

Teach *Jack O'Lantern* (Gaynor) 18074. Let several children draw picture of Jack O'Lantern on blackboard with "big eyes so round, mouth and nose wide and flat." Show him

"Glaring and staring to make the dogs bark.
My! you're the scariest fellow."

The Witch (Tschaikowsky) 18853. Do the witches walk, run, ride or skip? (Ride on broom-stick.) How does the music describe a witch's ride? (Imitate gallop, with hands in air or gallop around room on real or imaginary sticks.)

Memory Melody, *The Dawn of Love* (Bendix) 18296.

e THANKSGIVING

Read second stanza of poem "Signs of the Season" page 153.

Thanksgiving Song (Gaynor) 18074. Dramatize. (See Informational Notes, page 225.) Children imitate cutting of grain with old-fashioned grain-cradle used before reapers and harvesters were invented. Step in rhythm, with left foot on accented beat and right foot following.

Tenth Regiment March (Hall) 18017. Mimetic play—cutting and grinding corn.

Puritan Psalm: *O, Give Ye Thanks* 17646.

Memory Melody, *Chant d'Automne* (*Song of Autumn*) (Tschaikowsky) 883. Show picture of woods in autumn.

f CHRISTMAS

Teach *Merry Christmas* (Gaynor) 17869. Children sing with record each time "Merry, Merry Christmas" is heard.

Around the Christmas Tree (Old Swedish Folk Song) 17869. According to old customs, children may form circle and dance around Christmas tree.

Hum *Nazareth* (Gounod) 18664.

Memory Melody, *Silent Night, Holy Night* (Gruber) 17842.

FOURTH YEAR

1. DESCRIPTIVE MUSIC

The Brooklet (Schubert) 17532. (See Informational Notes, page 184.)

Three selections describing water:

By the Brook (Fischer) 17844. A brook. (Rippling, running.)

The Fountain (Zabel) 55102. A fountain. (Splashing, sparkling.)

Barcarolle (Offenbach) 17311. A boat on the water. (Rocking and riding.)

Play selections without giving titles. Children decide which music describes each.

Memory Melody, *Boat Song* (Ware) 17693. (Notice the piano accompaniment imitates the rippling of water.)

2. ROUNDS—PRELIMINARY TO PART SINGING

Row, Row, Row Your Boat (Old Round) 18277. (See Informational Notes, page 220.) How many people are singing? (Three.) Children sing together until melody is learned. Divide class into three groups. First group begin, second group begin two measures later, and third group follow two measures later, as singers do in record. Sing twice through.

Duet: *Who Knows?* (West) ——*. How many people are singing? (Two.) Are they both singing the same tune, as in the round? Raise hands when lower part comes in.

Memory Melody, *Concerto for Harp and Flute* (Mozart) 55111.

3. INTRODUCTION OF PART SINGING

Sing round *Scotland's Burning* (Old Round) 18277.

Duet: *Lady Moon* (Loomis) ——*. Play first part. Repeat. What instruments are heard? Play second part, children humming with viola. Repeat until learned. Play third part, children humming with violin. Divide class into two groups. All

*Record in preparation.

sing with *la* or *loo*, one group following violin, the other group following viola. Repeat, singing words.

Two part songs: *Cuckoo in the Clock* (Johnstone) ——* *Fairies* (Mendelssohn) ——*.

Memory Melody, *Berceuse* (Godard) 17454. (Violin, 'cello and harp.)

4. INSTRUMENTS IN COMBINATION—CONTRASTING FAMILIES

Trio *My Old Kentucky Home* (Foster) 18127. (Violin, flute, harp.) Divide class into three groups. One group be flutes, one violins, and one harps. Each group raise hands when their instrument plays melody.

The Dawn of Love (Bendix) 18296. (Violin, flute, celesta.) Children again raise hands when their instrument is heard. Show charts.

Memory Melody, *The Four-Leaf Clover* (Brownell) 855. (For words, see Informational Notes, page 191.)

5. INSTRUMENTS IN COMBINATION—SAME FAMILY

Old Folks at Home (Foster) 18127. (Violin, 'cello, harp.) Divide class into three groups, as in preceding lesson. Children raise hands when their instrument is heard.

Humoresque (Dvořák) 17454. Children discover melody being played by 'cello. (*Old Folks at Home.*)

Duet: *The Two Roads* (Danish Folk) ——*.

Memory Melody, *Farewell to Cucullain* (Irish Folk) 3017.

6. THE ORCHESTRA—DIVISION INTO FAMILIES (SIGHT AND STORY)

Musette (Gluck) 18314. When a large number of instruments play together, like this, what is it called? (Orchestra.) Ask children to name all the orchestral instruments they know.

Write names on blackboard as children give them, permitting each child to select the chart of the instrument he has named and hold it up before class.

*Record in preparation.

As each is discussed, class determine how it is played. Bowing? Blowing? (Wood or brass.) Striking? Rewrite in columns, according to classifications made by children. It will be found that they fall into four families: strings, woodwind, brass, and percussion. Discuss only instruments named by children. (See Informational Notes, page 212.)

Memory Melody, *Morning* from *Peer Gynt* (Grieg) 35470.

7. FAMILIES OF THE ORCHESTRA (SOUND)

Review names of families: string, woodwind, brass, and percussion.

Children name family as the following selections are heard.

Drink to Me Only With Thine Eyes (Folk) 626 (Strings.)
Farewell to the Forest (Mendelssohn) 17216 (Brass.)
The Calm from *William Tell Overture* (Rossini) 18012(Woodwind.)

Shepherd's Hey (English Morris Tune) 17897. Children name the different families as they are prominently heard. (Strings, woodwind, brass [trombones], xylophone, entire orchestra.)

Memory Melody, *Lo, Here the Gentle Lark* (Bishop) 45115. (See Informational Notes, page 199.)

8. SONGS OF OTHER LANDS

Bohemian Cradle Song—*Hush-a-bye, Angel* (Folk) 19038
Swedish Cradle Song—*Hush, O Hush Thee* (Folk) 19038
Italian Cradle Song—*Slumber, Slumber, Oh My Dearest* (Folk) 19038
German Cradle Song—*Sleep, Baby, Sleep* (Folk) 19038
French Cradle Song—*Slumber, Baby, My Little Brother* (Folk) 19038

Note that lullaby rhythm is the same in all countries. For suggestions for presentation see chapter on correlation.

English—*March Medley of Old English Airs*——*

Memory Melody, *All Through the Night* (Old Welsh Air) 6318.

*Record in preparation.

9. MUSIC OF THE SOUTHLAND

Ma Curly-Headed Babby (Clutsam) 45115. Discuss home scene described. Where is the father? (Cottonfield.)

Medley of Southern Melodies 18116. Discuss origin of the banjo and its use by negroes. (See Informational Notes, page 184.) Artists' interpretations:

My Old Kentucky Home (Foster) 18127. Trio—Violin, flute, harp.

Old Black Joe (Foster) and *Carry Me Back to Old Virginny* (Bland) 6141. Soprano, with male quartet.

Memory Melody, *Swing Low, Sweet Chariot* (Negro Spiritual) 17890.

10. STRING FAMILY

Ballet Music from *Orfeo* (Gluck) 35670. (Entire string family.)

Introduce each member of the family. Show charts, marking comparative sizes on blackboard.

Violin—*Lullaby* (arr. by Brahms) 18664.

'Cello—*Song to the Evening Star* (Wagner) 18759.

Violin and 'Cello—*How Lovely Are the Messengers* (Mendelssohn) 18655.

Viola—*Hush My Babe* (Rousseau) 18622. (Violin's older brother.)

Double Bass—*Faust Overture* (Wagner) 35670. (Big brother of the family.)

Memory Melody, *Drink to Me Only With Thine Eyes* (English Folk Song) 626. (String quartet: first and second violins, viola, and 'cello.)

11. HARP (ADOPTED INTO THE STRING FAMILY)

The Fountain (Zabel) 55102. See "Handbook, Instruments of the Orchestra," page 8. (Show chart.)

Old Folks at Home (Foster) 18127. (Harp, violin, 'cello.) Divide class into three groups, as in Lesson 4.

Play in irregular order illustrations of stringed instruments on 35670.

Children recognize tone of individual instruments as heard.

Memory Melody, *Cavalleria Rusticana* (Mascagni) 17311.

12. HANDEL

Tell story of the boyhood of Handel. See page 229.

Show picture "The Child Handel" by Dicksee. (See page 229.)

Gavotte in B Flat (Handel) 18754. The gavotte was originally an old, joyous, peasant dance, but Handel intended this one to be music for listening, rather than for dancing. Is this three-part or four-part measure? (Four.)

Memory Melody, *He Shall Feed His Flock* (Handel) 45144. Bring out fact that Handel wrote many kinds of music, but his greatest music is religious. (*The Messiah.*)

13. HANDEL—*Continued*

Joy to the World (Handel) 35712.

He Shall Feed His Flock (Handel) 45144. Handel was inspired to write this beautiful music by reading the story in the Bible.

Pastoral Symphony (Handel) 18655. Show picture, "Arrival of the Shepherds," by Le Rolle.

"And there were in that same country, Shepherds abiding in the field, keeping watch over their flocks by night."

What instrument is playing? (English Horn—old shepherd's pipe.)

Memory Melody, *Gavotte in B Flat* (Handel) 18754.

14. CONTRAST—DISCRIMINATION

Can music suggest the following?

Play:	*Caprice* (Ogarew)	806
Rest:	*Berceuse* (Järnefelt)	18323
Clumsiness:	*Golliwogg's Cake-Walk* (Debussy)	813
Sprightliness:	*Gavotte* from *Mignon* (Thomas)	803
Seriousness:	*Chanson Triste* (Tschaikowsky)	18314
Cheerfulness:	*Sous Bois* (*In the Forest*) (Staub)	18753

Children discuss which piece of music they like best. Repeat the selection chosen.

Memory Melody, *Gavotte* from *Mignon* (Thomas) 803.

15. SONGS OF OTHER LANDS

Sing *Lullaby* (Lithuanian Folk Song) 18330.

Skye Boat Song (Old Highland Rowing Measure) 18665.

Sweet Nightingale (Folk) 19062.

Spanish Gypsy (Spanish Folk Song) 18330. (See page 222.)

Memory Melody, *Spanish Serenade* (Bizet) 18445. (Tap rhythm when castanets are heard.)

16. KINDS OF MARCHES

Write on blackboard: "Military," "Religious," "Funeral," "Triumphal," "Wedding."

Play portion of each of the following:

Tenth Regiment March (Hall) 18017. (Military.)

Death of Ase (Grieg) 35470. (Funeral.)

Wedding March from *Lohengrin* (Wagner) 35670. (Wedding.)

Onward, Christian Soldiers (Sullivan) 35227. (Religious.)

Pomp and Circumstance (Elgar) 35247. (Triumphal.)

Each child write name of kind of march as each selection is played. Repeat and compare answers.

Memory Melody, *Berceuse* (Järnefelt) 18323.

17. THEME RECOGNITION

Pit-a-Pat (Gaynor) 17596. Raise a finger each time the words "pit-a-pat" are heard. How many times? (Seven.)

Rondino 715. Play first tune (theme). This tune was written by Mr. Beethoven. The rest of the piece was written by Mr. Kreisler. Now play all through, counting silently each time the Beethoven theme is heard. How many times? (Six.)

Menuett—D Major No. 1 (Mozart) 805. Count the number of times the first theme is heard. (Four.)

Memory Melody, *Salut d'amour* (Elgar) 802.

18. THE VIOLIN

Tell brief story of the violin, the most versatile instrument of the orchestra. (See "Handbook, Instruments of the Orchestra," page 11.) Discuss its possibilities for expression.

Contrast the following moods.

Happy:	*Gavotte* from *Mignon* (Thomas)	803
Serious:	*Chant d'Automne* (Tschaikowsky)	883
Stately:	*Menuett—D Major No. 1* (Mozart)	805
Merry:	*Capricietto* (Mendelssohn)	605

Contrast the following tone-pictures.

The Bee (Schubert)	810
At the Brook (Boisdeffre)	801

Memory Melody, *O sole mio* (Folk) 501.

19. CHARACTERISTIC RHYTHMS

Spinning: *Spinning Song* (Kullak) 18598 (whir of wheel).

Galloping: *Little Hunters* (Kullak) 18598 (sound of horses' feet).

Lullaby: *Rock-a-bye, Baby* (Traditional) 18664 (swinging of cradle).

Boat Song: *Barcarolle* from *Tales of Hoffmann* (Offenbach) 17311 (motion of waves).

Children discuss imitative effects in the above selections, and determine which of the preceding rhythms is described in the following selection. (Do not give title.)

Memory Melody, *Spinning Song* (Mendelssohn) 814.

20. FOLK SONGS OF OTHER LANDS

Italy:	*O sole mio*	501
Scotland:	*Comin' Thro' the Rye* (Old Scotch Air) (Boy soprano.)	18274
Spain:	*La Cachucha*	19062
Hungary:	*The Village Dance*	——*

*Record in preparation.

England: *The Jolly Miller* ——*
Bosnia: *Bosnian Shepherd's Song* 19062
Memory Melody, *Drink to Me Only With Thine Eyes* (Old English) 626.

21. DANCE RHYTHMS

Spanish Gypsy (Spanish Folk Song) 18330. (Bolero rhythm.) Play portion of each. Children clap strong beats.

Virginia Reels (American Folk) (Six-part) 18552
Minuet (Mozart) (Three-part) 17087
Amaryllis (Old French Rondo) (Four-part) 16474
I See You (Swedish Singing Game) (Two-part) 17158

Repeat, pausing after each selection to determine the meter.
Memory Melody, *Ballet Music* from *Rosamunde* (Schubert) 723.

22. SCHUBERT

Story of boyhood of Schubert; see page 242.

The Brooklet (Schubert) 17532. (For words, see Informational Notes, page 184.) How does Schubert express the laughter of the brook in his music?

The Linden Tree (Schubert) 18330. (For words, see Informational Notes, page 199.)

Moment Musical (Schubert) 18216. Children tap rhythm.
Memory Melody, *Serenade* (Schubert) 16995.

23. MELODIES OF SPRINGTIME

The Marguerites (Gaynor) 17686.

Morning Song (Grieg) 17532. (For words, see Informational Notes, page 207.)

Sous Bois (*In the Forest*) (Staub) 18753. Imaginative response. Do not give title or make any comment. Children evolve a story from the music.

Summer Now Hath Come Among Us (Pinsuti) 17209. Two-part song.

Memory Melody, *To a Water-Lily* (MacDowell) 18648.

*Record in preparation.

24. INTERPRETATION IN DANCING

Dorothy (Old English Dance) 18216
Moment Musical (Schubert) 18216
The Waltzing Doll (Poldini) 806

After hearing selections, each child chooses which music he would like to interpret. Develop each selection in pantomime or dance, each child participating in the group of his choice.

Memory Melody, *Hark! Hark! the Lark* (Schubert) 869.

SPECIAL LESSONS

a PICTURES AND MUSIC (For methods see page 143.)

Show pictures: Mona Lisa (Leonardo da Vinci)
Duchess of Devonshire (Gainsborough)

Bring out simplicity, grace, quiet, thoughtful beauty of the "Mona Lisa." Compare with stiff formality of "Duchess of Devonshire."

Music: *The Fountain* (Zabel) 55102
Wedding March from *Lohengrin* (Wagner) Ensemble 35670
Ballet Music from *Rosamunde* (Schubert) 723
Cavatina (Raff) 6093
or
Le Cygne (Saint-Saëns) 45096

Memory Melody, *Souvenir* (Drdla) 716.

b PICTURES AND MUSIC (For methods see page 143.)

Show picture: End of the Day (Adan)

Music: *Gavotte* from *Mignon* (Thomas) 803
Caprice (Ogarew) 806
Melody in F (Rubinstein) 45096

Memory Melody, *Berceuse* (Järnefelt) 18323
or
Chanson sans paroles (Tschaikowsky) 716.

c POETRY AND MUSIC (For methods see page 149.)

Music: *Giga* (Corelli) 18754

At an Old Trysting Place (MacDowell) 45187

Poem: Pied Piper of Hamelin (Browning)

Sketch briefly the story of the Pied Piper, emphasizing the power of his music. Then read portion on page 156. Which music tells of the piper; which of the lame boy? Discuss.

Memory Melody, *Cavatina* (Raff) 6093.

d THANKSGIVING

Teach *Thanksgiving Song* (Gaynor) 18074. (See Informational Notes, page 225.)

Indian Penobscot Songs (Old Tribal melodies) 18444.

Indian Lament (Dvořák-Kreisler) 6186. Show picture of "End of the Trail" (Fraser) and a picture of Indians in action. Which picture fits the music?

Memory Melody, *From the Land of the Sky-Blue Water* (Cadman) 871. (Notice flute call.)

e CHRISTMAS

See Lessons Twelve and Thirteen, Fourth Year.

FIFTH YEAR

1. THE DUET

Duet: *Playmates* (West) ——*.

Sweet the Angelus is Ringing (Henry Smart) 55055. Play introduction of church bells—Angelus. Does it reveal the subject of the song?

Play entire selection.

Review meaning of "duet" (duo—two). Half of class raise hands when alto solo is heard, other half raise hands when soprano solo is heard. Bring out difference in voice quality of soprano and alto.

*Record in preparation.

The Angelus (Massenet) 35437.

Show picture of Millet's "Angelus." Discuss relation of picture to music. (Time of day, worshipful attitude, etc.)

Memory Melody, *Farewell to Cucullain* (Irish Folk Song) 3017.

2. THE TRIO

Children sing rounds, *Scotland's Burning* and *Lovely Evening* (Traditional) 18277. How many voices are singing? (Three.) Are they singing the same tune? (Yes.)

Thy Flow'ry Banks, O Lovely River (Meyerbeer) 17106. How many voices are heard? (Three.) Are they singing the same tune? (No.) Which voice is singing the melody?

Discuss solo, duet, and trio.

Serenade (Titl) 16995. Name instruments playing. (Violin, flute, harp.) Choose three children to represent the instruments. Have each child step to the front of the stage as his instrument takes the melody (leading part) like the principal actor in a play.

Memory Melody, *Drink to Me Only With Thine Eyes* (English Folk Song) 626.

3. OBBLIGATO

Fiddle and I (Goodeve) 8027. Discuss subject matter. (For words, see Informational Notes, page 190.) What is heard besides the voice? (Violin and piano.) Which takes the leading "star" part? (Voice.) Which is the principal "supporting" artist? (Violin.) Which takes a "minor rôle" in the background? (Piano.)

Discuss obbligato. (Embellishment supporting the principal melody, sometimes the same melody, sometimes a secondary melody.) Why is the violin chosen to play this obbligato?

Lo, Here the Gentle Lark (Bishop) 45115. (For words, see Informational Notes, page 199.) What instrument is playing the obbligato? (Flute.) Why do you think it was chosen? (Imitates bird.)

Memory Melody, *Serenade* (Schubert) 16995. (Flute, violin, harp.) Which instrument is the "star"?

4. REVIEW OF STRINGS

Ballet Music from *Orfeo* (Gluck) Ensemble, 35670. Let children name instruments heard. As each instrument is named, show chart and play illustration of that instrument from 35670.

Invitation to the Waltz (Weber) 6237. (See Informational Notes, page 197.) Divide the class, having boys raise hands when gentleman speaks ('cello); girls when lady answers (violin).

Memory Melody, *Molly on the Shore* (Irish Reel) 6121.

5. THE WOOD-WIND FAMILY

Review briefly the four families of the orchestra. (String, wood-wind, brass, and percussion.) See Lesson Six, Fourth Year.

Play *Wedding March* (Wagner) Ensemble, 35670-B. Which family is this? (Wood-wind.) Children name as many wood-wind instruments as they know. As each instrument is named, present chart and play illustration on 35670-B.

Present in same manner whatever instruments of the family children have not heard. Bring out differences in size of the instruments.

Memory Melody, *Danse Chinoise* (*Chinese Dance*) (Tschaikowsky) 45053. A duet of the largest and the smallest of the family. (Piccolo and bassoon.)

6. WOOD-WIND INSTRUMENTS WITH ACCOMPANIMENT

Place charts of wood-wind family in order in front of room. Play the following, pausing after each for children to select instrument that was playing.

Piccolo:	*Badinage* (Herbert)	18800
Oboe:	*Sarabande* (Bach)	18800
Clarinet:	*Menuett in G* (Beethoven)	18800
Bassoon:	*Scherzo, Third Symphony* (Beethoven)	18800
English Horn:	*Pastoral Symphony* (Handel)	18655

Which one have we not heard? (Flute.)
Scherzo Capriccio (Sabathil) 55110.
Memory Melody, *Blue Danube Waltz* (Strauss) 6237.

7. WOOD-WIND INSTRUMENTS IN COMBINATION

Flute Solo:	*Habanera* (Bizet)	18759
Flute and Oboe:	*Sweet Bird* (Handel)	17174
Oboe and Clarinet:	*Hear Me, Norma* (Bellini)	17174
Clarinet and Flute:	*Tarantelle* (Saint-Saëns)	17174

The Calm, William Tell (Rossini) 18012.

What instrument plays first theme? (English horn.) Call attention to its use in quiet pastoral music. (The English horn is the instrument which sounds most like the old shepherd's horn.) What instrument echoes or answers the English horn? (Flute.)

Memory Melody, *Largo* (Dvořák) 35275. (English horn solo.)

8. BRASS SECTION

Chorale (Bach) Ensemble, 35671. Which section of orchestra is this? (Brass.) Children name as many brass instruments as they know. As each instrument is named, present chart and play illustration on 35671. Present in same manner the instruments the children have not named.

Miserere (Verdi) 16371. What instruments do you hear? (Cornet and trombone.)

Light Cavalry Overture (von Suppé) 35045. Bring out use of brass instruments in military band. What instrument plays the assembly call? (Bugle.) Contrast episodes of the galloping rhythm as cavalry is forming and when they start off in full swing.

Memory Melody, *My Heart at Thy Sweet Voice* (Saint-Saëns) 17216. (Cornet with band.)

9. WOMEN'S AND MEN'S VOICES

Present different kinds of voices and discuss tone quality and range.

Summer Now Hath Come Among Us (Pinsuti) 17209. (Children name voices heard.) (Soprano and alto.)

Moon Has Raised Her Lamp Above (Benedict) 3024. How many people are singing? (Two.) Contrast the two voices. (High and low.) Explain terms "tenor" and "baritone."

The Blacksmith (Mozart) 17569. (Baritone.)

Over the Summer Sea (Verdi) 17569. (Tenor.)

Women's and men's voices, *Sweet and Low* (Barnby) 18417. (Quartet.)

Memory Melody, *Salut d'amour* (*Love's Greeting*) (Elgar) 802.

10. ORIGIN OF PATRIOTIC SONGS

Yankee Doodle (Traditional) 17583. Oldest patriotic song. See Informational Notes, page 228, for origin and development.

Hail Columbia (Phile.) Oldest American-made patriotic song. See Informational Notes, page 194, for origin of tune and text.

Pattern song—18316.

Singing with band—17581.

Star-Spangled Banner.

Pattern song—45135.

Singing with band—17581.

See Informational Notes, page 222, for origin of words.

Memory Melody, *Stars and Stripes Forever* (Sousa) 35389.

11. MAJOR AND MINOR

The March of the Three Kings from *Farandole* (Bizet) 839. Is it major or minor? (Minor—ends on "la.") (Pupils of this grade will have studied the minor mode in songs and scales.) Syllabize melody. La-mi-la-ti-do-ti-do-la-mi: do-re-me-fa-me-re-do-ti-me-re-do-ti-do: la, etc.

The Gingerbread Man (Gaynor) 18015. Contrast the first part (major), with the last part (minor).

When Johnny Comes Marching Home (Lambert) 16984. Bring out the joyous character of this minor music.

Memory Melody, *Souvenir de Moscow* (*Scarlet Sarafan*) (Wieniawski) 6093.

12. MACDOWELL

Tell story of boyhood of MacDowell. See page 253.

Bring out MacDowell's love of nature as reflected in his music. He painted in tone the beauties of the woods.

To a Wild Rose (MacDowell) 18208. Note simplicity of the music. Class sing with syllables first theme "me, sol, sol, re, sol, sol, etc." Notice form A-B-A.

To a Water-Lily (MacDowell) 18648. Notice underlying rhythm of water.

From an Indian Lodge (MacDowell) 17035. (Indian Funeral March.)

Memory Melody, *The Swan Bent Low* (MacDowell) ——*.

13. THE PIANO

Tell briefly the story of the piano. (It was the first instrument of its kind that could be played soft, "piano," and loud, "forte." Hence the name "pianoforte.")

Compare with the harp, in likeness of arrangement of strings and contrast in manner of being played. (Harp is plucked; piano is struck with hammers, controlled by keys.)

Turkish March (Beethoven) 825. Soft and loud.

(*1*) *Etude in G Flat Major* (Chopin). (Played entirely on black keys.) (*2*) *Butterfly Etude* (Chopin) 561.

Le Coucou (*The Cuckoo*) (Daquin) 812. (Notice call of cuckoo.)

Polonaise Militaire (Chopin) 6234.

Memory Melody, *Nocturne in E Flat* (Chopin) 6269.

*Record in preparation.

14. NUTCRACKER SUITE (TSCHAIKOWSKY)
—DESCRIPTIVE MUSIC

What instruments are prominent in each of the following?

Sugar Plum Fairy——*. (Celesta.)

Danse Arabe (*Arabian Dance*) 45053. (English horn plays weird oriental theme.)

Danse Chinoise (*Chinese Dance*) 45053. (Bassoon and piccolo.)

Danse des Mirlitons (*Dance of the Flutes*) 45053. (Flutes.)

Danse Characteristique 16974.

Memory Melody, *Waltz of the Flowers* 35717.

15. THEME RECOGNITION—PATTERN

Read to the class a very simple paragraph containing several short sentences. Children raise hands at end of each sentence. Music is built in much the same way.

Play first theme of *Shoemakers' Dance* (Danish Folk) 17084. Play entire selection. Children raise hands as they sense ends of themes.

Read "The Brown Thrush" page 155. Children raise hands whenever they sense phrase endings.

Repeat *Shoemakers' Dance*. Call the first phrase "a." Write letter on blackboard. Begin again and play through second phrase. Compare second phrase with first. If it is the same, add a second "A" if different, call it "B."

Begin again and ask class to decide on third phrase. Is it the same? Continue thus until the pattern of the four phrases is determined. (Pattern is A-A-B-B.) This completes the pattern. (The dance is repeated ten times on the record.)

Children discover pattern of the following in the same manner.

Happy Land (Hindoostan Air) 18622. (A-A-B-B.)

Come Thou Fount of Every Blessing (Wyeth) 18622. (A-A-B-A.)

Memory Melody, *Marche Miniature* (Tschaikowsky) 547.

*Record in preparation.

16. THEME RECOGNITION—PATTERN—*Continued*

Review *Happy Land* and *Come Thou Fount of Every Blessing* 18622. Mark patterns on board as in preceding lesson.

All Through the Night (Old Welsh Air) 6318. Play one stanza. Work out pattern with class. (A-A-B-A.)

Divide class into two groups. Have one group hum phrase "A," second group hum phrase "B," as each occurs in the melody. Repeat, whole class humming entire melody, marking phrases. Work out pattern of the following:

Menuett (Gluck) 17917. (A-A-B-A.)

Menuett (Mozart) 17917. (A-A-B-B.)

Memory Melody, *O sole mio* (Folk) 501. What form?

17. INSTRUMENTS OF MANY LANDS

Many countries have developed some instrument which is as distinctive of that country as is the dress of the people. Play only a portion of each selection. Class recognize the instrument if possible. Discuss instrument and name its country before playing the entire record.

Bagpipe—Scotland—*Hail to the Chief* (First part) (Sanderson) 55052.

Balalaika—Russia—*Song of the Volga Boatmen* (Folk Song) 73153.

Ukulele—Hawaii—*Kilima Waltz* 17701.

Castanets—Spain—*Spanish Serenade* (Bizet) 18445.

Marimba—Central America—*Colombia Waltz* (Valverde) 17928.

Cembalom—Hungary—*Hungarian Czardas* (Folk) 17973.

Banjo—America (U. S.)—*Medley of Southern Melodies* 18116.

Memory Melody, *Songs My Mother Taught Me* (Dvořák) 622.

18. PURE MUSIC

Give definition of musical terms "Andante," "Allegro," and "Scherzo." Explain use as titles for Pure Music (as contrasted with Program Music). See Glossary, page 256.

Children hear the three numbers and select musical term which best describes each.

Andante from *Symphony in G Minor* (Mozart) 35482
Allegro from *Symphony in G Minor* (Mozart) 35482
Scherzo from *Third Suite for Two Pianos* (Arensky) 45311

Children suggest which musical term might be the title for the following selection.

Memory Melody, *Andante* from *Fifth Symphony* (Beethoven) 35275.

19. RECOGNITION OF INSTRUMENTS—WRITTEN LESSON

Without suggestion or comment, play each of the eight selections on 18800 and on 18759. Children write on slips of paper the instrument playing. Repeat, allowing children to score papers, make corrections and discuss tone quality of the several instruments.

Memory Melody, *Ave Maria* (Schubert) 55052.

20. BOYHOOD OF SCHUMANN

Tell story of boyhood of Schumann. See page 249. Emphasize his desire to write when but a child, and his continued interest in music for children.

Hey Baloo (Schumann) 18448. (See Informational Notes, page 196.)

The Wild Horseman (Schumann) 18598.

Spring's Messenger (Schumann) 17532. (Cuckoo.)

Träumerei (Schumann) 600.

Tone poems—simple melodies without words. Children may hum melody of each.

Memory Melody, *Träumerei* (Schumann) 600.

21. BAND

Contrast:

Musette (Gluck) 18314.

El Capitan March (Sousa) 35389.

Discuss difference between orchestra and band. (Stringed instruments not used in band.)

Patriotic Medley March No. 1 35608. The cornet is the most important instrument in the band. It usually plays the melody. (The cornet is to the band what the violin is to the orchestra.)

Stars and Stripes Forever (Sousa) 35389. Discuss Sousa as a band leader and composer of marches. (See Informational Notes, page 221.)

Memory Melody, *Poet and Peasant Overture* (von Suppé) 16385. (See Informational Notes, page 217.)

22. PERCUSSION—INSTRUMENTS OF THE ORCHESTRA

Children name familiar percussion instruments. (Those played by being struck.) As each instrument is named, show chart and play illustration from *Instruments of the Orchestra*, 35671. In the same manner present instruments not named by children.

Dagger Dance from *Natoma* (Herbert) 55113. (See Informational Notes, page 186.)

Memory Melody, *Hungarian Dance No. 5* (Brahms) (Cembalom) 17973.

23. PROGRAM MUSIC (STORY IN MUSIC)

Peer Gynt Suite (Grieg). For story, see Informational Notes, page 215.

In the Hall of the Mountain King 18042

Death of Ase 35470

Sunshine Song (Solvejg's Song) 55108

Memory Melody, *In the Hall of the Mountain King* (Grieg) 18042.

24. PEER GYNT (Grieg)—*Continued*

Anitra's Dance 18042
Morning 35470
Solvejg's Cradle Song 45321
Memory Melody, *Anitra's Dance* 18042.

SPECIAL LESSONS

a PICTURES AND MUSIC (For methods, see page 143.)

Show picture: Street Wedding (Taber-Prang)
or
Return of the Gleaners (Seifert)
or
Other carnival or festival scene.

Call attention to action, people, and gaiety.

Music:
Butterfly Etude (Chopin) 561
From an Indian Lodge (MacDowell) 17035
Serenade (Schubert) 16995
Farandole from *L'Arlésienne* (Bizet) 839
or
Swedish Wedding March (Soderman) ——*
Memory Melody, *From an Indian Lodge* (MacDowell) 17035.

b PICTURES AND MUSIC (For methods, see page 143.)

Show picture: Lone Wolf (Kowalski)
Music:
Salut d'amour (Elgar) 802
Danse Chinoise (Tschaikowsky) 45053
The Wild Horseman (Schumann) 18598
Air for G String (Bach) 55105
or
Orientale (Cui) 886
Memory Melody, *Largo* from *New World Symphony* (Dvořák) 35275.

*Record in preparation.

c POETRY AND MUSIC (For methods, see page 149.)

Music:	*La Brabançonne* (Campenhout)	17668
	Parade of the Wooden Soldiers (Jessel)	73366
	Marche Militaire (Schubert)	35493
Poem:	Flag o' My Land; see page 157.	

Read and discuss the poem. Lead out the fact that music which suits this poem must be stirring, yet dignified, and reverent. Children select march best suited to spirit of the poem.

Memory Melody, *Song of a Thousand Years* (Work) 17582.

d CAROLING—CHRISTMAS

Give story of origin and custom of caroling. (See Informational Notes, page 185.)

Christmas Hymns and Carols 35712. Sing familiar carols with record.

See also *Nutcracker Suite*, Lesson Fourteen, Fifth Year.

Memory Melody, *March of the Three Kings* from *Farandole* (Bizet) 839. (See Informational Notes, page 189.)

SIXTH YEAR

1. PROGRAM MUSIC—MIDSUMMER-NIGHT'S DREAM (Mendelssohn)

Contrast:

At the Brook (Boisdeffre) 801—a tone-picture.

Midsummer-Night's Dream Overture (Mendelssohn) 35625—a series of pictures.

For story, see Informational Notes, page 202. Tell only facts necessary to develop the three groups appearing in the *Overture*. Before music is heard, children give words descriptive of music representing each group.

Tradespeople—heavy, awkward, clumsy, etc.

Fairies—light, dainty, etc.

Duke—stately, dignified.

The *Overture* begins with four "magic" chords. Play chords and first episode. Children decide which group the music represents. Begin again, playing through second episode, and so on through entire *Overture*. Children discover the following series: (1) magic chords, (2) fairies (dancing), (3) the four lovers, (4) Duke and his followers, (5) tradespeople, (6) fairies (dancing), (7) fairies (putting Queen to sleep), (8) magic chords.

Explain that this overture comes before the play and is called program music because it tells, as a program does, something of the characters to be heard in the play which is to follow.

Memory Melody, *Overture* (Mendelssohn) 35625.

2. MIDSUMMER-NIGHT'S DREAM—*Continued*

Review *Overture*. Tell story of Act I.

Tell story of Act II. *Scherzo* 6238. What group does this represent? Discuss reason for such music as *Scherzo* before Act II. (Prepares audience for fairy revels.)

Over Hill, Over Dale 17209, from Act II, Scene I. Put words on blackboard. (See page 204.)

Memory Melody, *Scherzo* (Mendelssohn) 6238.

3. MIDSUMMER-NIGHT'S DREAM—*Continued*

Review story of Act II, episode in which Hermia awakes, finding her comrades gone.

Intermezzo 35527. (Notice two distinctly different themes—first, Hermia in search of Lysander; second, the comic tune of the tradespeople.)

Tell story of Act III.

Nocturne 35527. (Nocturne means "night piece.") Class hum the first melody. Is it suited to this part of the story? (Played while four lovers are lying asleep in the woods.)

Tell story of Act IV.

Wedding March 6302. To what episode does this music belong? Children recognize march of festive style and place it at end of Act IV.

Memory Melody, *Nocturne* (Mendelssohn) 35527.

4. INSTRUMENTATION

Play a portion of each selection of *Midsummer-Night's Dream* music. Children name selection and discuss instrumentation.

Overture 35625:

Strings—in fairy music.

Wood-winds—in Duke music.

Bassoon—braying donkey with tradespeople.

Scherzo—6238:

Wood-winds and strings predominate.

Intermezzo—35527:

Violin, answered by flute and clarinet in first theme.

Nocturne—35527:

French Horn plays melody.

Wedding March 6302:

Trumpets used for festive march.

Children tell why they think Mendelssohn used these particular instruments in each case.

Memory Melody, *Wedding March* (Mendelssohn) 6302.

5. REVIEW OF ORCHESTRA

Class name instruments of the orchestra and divide them into four families—strings, wood-wind, brass, and percussion. See Lessons Four to Eight and Nineteen, Fifth Year. Give a rapid review of tone quality of each from 35670 and 35671.

Shepherd's Hey (English Morris Tune) 17897. This is a country dance tune of only eight measures made into an orchestral composition. The different groups of instruments take turns in playing the melody. Class listen and determine order: strings, wood-winds, brasses, trombones, xylophone (does not play melody), entire orchestra.

Memory Melody, *Valse Triste* (Sibelius) 35437.

6. INSTRUMENTS OF MANY LANDS

Many countries have developed a musical instrument as distinctive of that country as the customs of the people.

Bagpipe—Scotland. *Hail to the Chief* (Sanderson) 55052. (Play introduction only.) Depicts pipers in boats crossing lake to Ellen's Isle.

Balalaika—Russia. *Song of the Volga Boatmen* (Russian Folk Song) 73153. Boatmen approach, walking on bank of river pulling heavily-loaded boat. Music becomes softer and it pictures them disappearing around a bend in the river.

Castanets—Spain. *Spanish Serenade* (Bizet) 18445. Notice characteristic Spanish rhythm. Class tap and write metric pattern on board.

Cembalom—Hungary. *Hungarian Czardas* (Folk Dance) 17973. Notice *lassen* (slow) and *friska* (fast). Characteristic of Hungarian music.

Marimba—Central America. *Colombia Waltz* (Valverde) 17928.

Banjo—United States. *Medley of Southern Melodies* 18116. For description of each instrument, see Informational Notes, pages 183, 184, 185, and 199.

Memory Melody, *Song of the Volga Boatmen* (Folk) 73153.

7 CUSTOMS AND OCCUPATIONS IN SONG

Discuss folk songs and show how they have preserved for us stories of customs and occupations of people before there was written history.

Songs of customs and occupations:

Duke of Marlborough (Traditional) 17725. Page traveling with news; only method of communication in Middle Ages.

Her Blanket (Lieurance) 18418. Custom of Navajo woman weaving her life story in a rug or blanket.

Song of the Volga Boatmen (Russian Folk Song) 73153. Tells of method of pulling boats up Volga River. Men with ropes

across shoulders walking along river bank. Put words on blackboard. (See Informational Notes, page 221.) Contrast this with *Santa Lucia.*

Santa Lucia (Neapolitan Folk Song) 18968. Notice rhythm imitates sway of gondola on waves and is different from steady plodding of *Volga Boatmen.*

Comin' Thro' the Rye (Old Scotch Air) 18274. Custom of boy taking a kiss as toll for helping girl across Rye River on stones.

Memory Melody, *Spanish Serenade* (Bizet) 18445.

8. AMERICAN FOLK SONGS (COMPOSERS UNKNOWN)

Draw from class reason why real folk songs are so rare in the United States. (Americans transplanted from older nations. Among Indians and Negroes, who in the early days did not read and write, real folk songs developed.)

Indian—*Penobscot Tribal Songs* (Traditional) 18444.

Song of Greeting—Custom.

Lullaby—Custom.

Boy's Song—Superstition.

Wedding Ceremonial—Custom.

Negro—*Swing Low* and *Steal Away* (Negro Spirituals) 17890. Discuss with class reason for the deeply religious character of most Negro folk songs.

I've Been Workin' on de Railroad 19059.

Cowboy—*Whoopee Ti Yi Yo* 19059.

Class name some American songs which are "near folk." (Foster songs.)

Memory Melody, *Arkansaw Traveler* (American Folk Dance) 18331.

9. THEME RECOGNITION—ANALYSES OF PATTERN (FORM)

Class work out pattern of musical phrases as in Lessons Fifteen and Sixteen of Fifth Year.

Swanee River (Foster) 18519. (A-A-B-A.) Hum melody.

Menuett (Mozart) 17917. (A-A-B-A.)

Minuet in G (Beethoven) 607. (A-B-trio-A-B.) (This contains a third movement, called the trio because this part was originally played by three instruments.)

Amaryllis (Old French Rondo) 16474. (A-A-B-A-A-C-C-B-C-A-A.)

The rondo *Amaryllis* is a more complicated form in which the original theme is contrasted with two other less prominent themes, B and C, the piece always closing with A.

Memory Melody, *Dagger Dance* from *Natoma* (Herbert) 55113.

10. TWO PART SONGS

Contrast part singing in *Go, Pretty Rose* (Marzials) 3015 and *Summer Now Hath Come Among Us* (Pinsuti) 17209. The class will discover that in the first selection both voices sing the same melody and the same words, but the second begins a beat after the first, as in a round. In the second, each sings a different melody, the alto being subordinate to the principal melody of the soprano.

The Village Dance (Hungarian Folk Song) ——*. Note the counterpoint.

Banjo Song (Homer) 3016. Class discover alto sings the melody; the soprano sings an obbligato. Two distinct melodies.

Memory Melody, *By the Waters of Minnetonka* (Lieurance) 18431.

11. CONTRAST—BALLAD AND LYRIC SONGS

Ballad—a song that relates a story or series of events.

O No, John (Old English) 45310.

Lyric—a song without a story or picture. (Expression of feelings.)

The Year's at the Spring (Beach) 35693.

After hearing the following, children classify as above.

Molly Brannigan (Folk) 743. Ballad song.

*Record in preparation.

By the Waters of Minnetonka (Lieurance) 18431. (See Informational Notes, page 184, for description and words.) Lyric song.

The Minstrel Boy (Irish Tune) 763. (See Informational Notes, page 206, for description and words.) Ballad song.

Duke of Marlborough (Traditional) 17725. Ballad song.

Memory Melody, *Hark! Hark! the Lark* (Schubert) 869. Lyric song.

12. BOYHOOD OF HAYDN

For brief story of boyhood of Haydn, see page 231.

The Toy Symphony 18974. See page 226.

Adagio Cantabile from *Quartet in D Major* 6116.

Memory Melody, *Andante* from *Surprise Symphony* (Haydn) 35243.

13. THE BALLET

Dance of the Hours from *La Gioconda* (Ponchielli) 55044. Music for a ballet, a story told by means of dancing. For story and suggestions for teaching, see Informational Notes, page 188.

Pizzicato from *Sylvia Ballet* (Delibes) ——*. (See Informational Notes, page 217.)

Memory Melody, *Dance of the Hours* (Ponchielli) 55044.

14. OBBLIGATO LESSON

Review meaning of term "obbligato." (See Third Lesson, Fifth Year.) Class name instruments they have heard play an obbligato. (Flute, violin, 'cello, etc.)

The Lost Chord (Sullivan) 8028.

Banjo Song (Homer) 3016.

Vocal obbligato. Which voice sings the obbligato? (Soprano.)

What other kind of vocal obbligato might we have? (Whistling.)

Listen to the Mocking Bird (Winner) 6142. Note bird mimicry.

Memory Melody, *The Lost Chord* (Sullivan) 8028.

*Record in preparation.

15. INDIVIDUAL WRITTEN INTERPRETATION

In each grade certain lessons have been devoted to interpretation. See First Year, Lesson Twenty-three; Second Year, Lesson Twenty-two; Third Year, Lessons Five, Six, Seven, Twenty-three, and Twenty-four; Fourth Year, Lessons Twenty-three and Twenty-four.

The aim of these lessons is three-fold; first, purposeful listening; second, stimulation and development of the imaginary processes; and third, the expression of the ideas and feeling (atmosphere, mood, etc.) derived from the music.

At the Brook (Boisdeffre) 801
From an Indian Lodge (MacDowell) 17035
Morning from *Peer Gynt* (Grieg) 35470

Explain to the class that the lesson is to be one on individual interpretation, that they are to listen to the music, each child forming his own imaginative picture. Play the selections without title or further comment. Each child may select the one about which he would write. Then play the selections again, each child paying especial heed to the selection he has chosen. At the close, each child writes as an essay or narrative his interpretation of the music.

Memory Melody, *Cavatina* (Raff) 6093.

16. INDIAN MUSIC

Review characteristics of Indian music. (Dominance of rhythm, melodies ending on "sol" instead of on "do," weird minor effects, use of tom-tom and flutes, etc.)

Several modern composers have used original Indian themes as the basis of their compositions.

By the Waters of Minnetonka (Lieurance) 18431. First few measures give Indian theme. (See Informational Notes, page 184.) Work out pattern. (A-A-B-A.)

From the Land of the Sky-Blue Water (Cadman) 871. What instrument gives the opening Indian love call? (Flute—like

Indian flageolet.) This song tells of a lover wooing in vain a maiden who is homesick for her own people. "The captive maid is mute."

Memory Melody, *From an Indian Lodge* (MacDowell) 17035. Indian funeral march. (Note use of tom-toms in accompaniment and in crash after opening and closing chords.)

17. DEVELOPMENT OF GALLOPING RHYTHM

See First Year, Lesson Nineteen.

Discuss development of gallop from Mother Goose to opera.

Many elemental rhythms such as walking (march), rowing, spinning, and galloping, have been made the basic material of many compositions. The galloping rhythm is a favorite with composers.

Ride a Cock Horse—Mother Goose (Elliott)	17004
Riggetty Jig	17719
The Wild Horseman (Schumann)	18598
Light Cavalry Overture (von Suppé)	35045
In a Three-Horse Sleigh (Tschaikowsky)	6260
Ride of the Valkyries (Wagner)	6245

The boating rhythm may be traced in the same manner from

Boating on the Lake (Kullak)	18852
The Slumber Boat (Gaynor)	18448
Skye Boat Song (Old Highland Rowing Measure)	18665
Boat Song (Ware)	17693
Hail to the Chief (Sanderson)	55052
Santa Lucia (Folk Song)	18968
Barcarolle (Offenbach)	17311

Memory Melody, *Ride of the Valkyries* (Wagner) 6245.

18. INTRODUCTION OF MUSICAL TERMS OF TEMPO

Explain meaning of musical terms "Andante," "Allegro," and "Presto." (See Glossary, page 256.)

Children listen to the following selections and from definition of the term, name the tempo type of the compositions.
Play in reverse order:

Andante from *Surprise Symphony* (Haydn) 35243
Allegro from *Surprise Symphony* (Haydn) 35243
Presto from *Seventh Symphony* (Beethoven) 55174

Explain meaning of "Adagio," "Allegro," and "Scherzo," and play:

Adagio from *Fifth Concerto* (Beethoven) 55030
Allegro from *Quartet in D Major* (Haydn) 6116
Scherzo from *Midsummer-Night's Dream* (Mendelssohn) 6238

Class listen to the following and decide which musical term might be title:

Andante from *Fifth Symphony* (Beethoven) 35275.

Explain to class that "Andante" and "Adagio" are very similar and sometimes used interchangeably.

Memory Melody, *Andante* from *Fifth Symphony* (Beethoven) 35275.

19. CHAMBER MUSIC

Review the combination of instruments as introduced in Lesson Seventeen, Third Year and carried on in Lessons Four, Five and Ten, Fourth Year.

Contrast orchestra and band. (See Lesson Twenty-one, Fifth Year.) Both require many performers and give a large volume of tone.

Chamber music is the development of ensemble music for a few performers in a small room (originally) and usually confined to stringed instruments.

Duet—*Farewell to Cucullain* (Old Irish Folk Song) 3017
Trio—*Old Folks at Home* (Foster) 18127
Quartet—*Canzonetta* (Mendelssohn) 626
Quartet—*Andante Cantabile* (Tschaikowsky) 6184

Memory Melody, *Andante Cantabile* (Tschaikowsky) 6184.

20. BOYHOOD OF BEETHOVEN

Tell story of boyhood of Beethoven. See page 238.

Minuet in G (Beethoven) 607. Class name the selection and write its pattern. (A-B-trio-A-B.) (See Sixth Year, Ninth Lesson.)

Turkish March (Beethoven) 825. This is one of the marches from *The Ruins of Athens*, incidental music which Beethoven wrote for a play by that name. It pictures Turkish soldiers approaching from the distance, passing close by and gradually disappearing again.

Allegretto scherzando—8th Symphony (Beethoven) 6243. Of Beethoven's numerous symphonies, his happiest is called *No. 8.*

Memory Melody, *Minuet in G* (Beethoven) 607.

21. HAYDN'S TOY SYMPHONY

See boyhood of Haydn, page 231; Symphony, page 224, and Toy Symphony, page 226, in Informational Notes; and Sonata Form, page 258.

Play the first two and one-half measures. Repeat and ask class to syllabize (four-part meter) do, mi, re, do, sol, fa, mi, la, sol, fa, mi, re, fa, re, do, ti, do. Play again, children lightly singing. What happens in the sixth measure? Have we heard this bird effect before? (See lesson on the clock, Second Year, Lesson One.) Class cease singing in middle of ninth measure. Is this the same tune? Is it in the same key? Can pupils name the new key? (G.) What bird is heard? (Nightingale.) What is the general effect of the new theme? Stop at end of fifteenth measure and replay. Children raise hands when cuckoo is heard; when new tune in new key is heard. In sixteenth measure another tune is heard. In what key is it? (G.) The cuckoo calls again in which key? (C.) (A coda.) The trumpet calls. In what key does the movement end? (G.)

The development section begins. What theme is heard? (First.) In which key? (G.) It is worked out in different keys. Can you hear the re-entry of the second theme? The third?

The same coda, with the cuckoo and trumpet call? In which key does the movement end? (C.)

The Menuett is in what meter? (3/4.) In what key does the first part end? (G.) Raise hands when second theme of Menuett is heard. On what key does it end? (C.) Is the "trio" in the same key as the themes? (F.)

The Finale is a jolly little scherzo in what meter? (3/8.) In what key? (C.) It brings in all the toy instruments.

While we heard this symphony in Third Year, Lesson Twenty-two, and in the lesson on Haydn, in the Sixth Year, Lesson Twelve, yet this lesson will require at least two periods to analyze properly.

It has not been deemed practicable to go further into the subject of symphonic form in this year, a complete presentation being reserved for junior and senior high schools.

Memory Melody, *Andante* from *Fifth Symphony* (Beethoven) 35275.

22. OPERA—MARTHA (FLOTOW)

Explain meaning of opera, and the terms "recitative," "dialogue," "quartet," "overture," etc., necessary for the understanding of an opera. Call attention to the combination of the arts in opera: music, drama, and poetry; also point out the use of scenery and costumes to assist in telling the story. Tell story of *Martha*. (See Informational Notes, page 199.)
Selections for illustration:

Overture 35133.

After a short introduction, the music gives bits of many pretty tunes from the opera proper. The music of the Richmond Fair is most prominent.

Spinning Wheel Quartet 55114

Note conversational effect before quartet begins.

Last Rose of Summer 45315

Old Irish folk tune.

Good Night Quartet 17226

Name voices in order of occurrence.

Like a Dream 6322

Note the simple tuneful melody of the aria, which Lionel, alone in the woods, sings as a soliloquy.

If it does not seem advisable to add all of these numbers to the school library, the first, third and fourth may suffice as illustrations. To give the opera adequately, more than one lesson is necessary.

Memory Melody, *The Last Rose of Summer* (Old Irish Tune) 45315.

23. WILLIAM TELL (ROSSINI)

Who was William Tell? Where and when did he live? (Swiss patriot—13th century.) Tell briefly the historic story.

Rossini wrote an opera about his life. Review meaning of opera. This opera has an overture. When would it be played? (Before opera begins.) This overture is in four parts and is program music. Why? (Describing events in opera.)

At Dawn	17815
The Storm	17815
The Calm	18012
Finale	18012

Play *At Dawn*. This part pictures a scene in the Alps. What is the time of day? (Dawn.) Why? (Quiet, gradually rising melody suggests rising of sun.) What instrument plays melody? ('Cello.) Is there any suggestion of what is to happen during the day? (Rumble of thunder.) What instrument used? (Kettle drum.)

Children briefly give setting for storm in William Tell story. Play *The Storm*. Develop descriptive effects and discover how given by orchestra. Cattle call of Swiss shepherds (flute). Lightning (piccolo and flute, quick short notes). Thunder (kettle drums). Rain (descending scale). Wind (ascending scale). Scurrying of animals and birds to places of shelter (strings).

Memory Melody, *At Dawn* (Rossini) 17815.

24. WILLIAM TELL—*Continued*

Review *At Dawn* and *The Storm.*

Play *The Calm* 18012. First theme is old Swiss folk melody—English horn. Echoed by what instrument? (Flute.) After echoing two themes played by English horn, what does flute do? (Imitates birds and the beauty of nature after a storm.)

Children tell enough of William Tell story to introduce *Finale* 18012, the gathering of Swiss troops. Why are they coming to his aid? What section of orchestra has principal part? (Brasses.) Is this music well-chosen for this part of story?

Memory Melody, *The Calm* (Rossini) 18012.

SPECIAL LESSONS

a PICTURES AND MUSIC (For methods, see page 143.)

Show picture:	Mother (Whistler)	
Music:	*Träumerei* (Schumann)	600
	Scherzo from *Midsummer-Night's Dream* (Mendelssohn)	6238
	Amaryllis (Old French Rondo)	16474
	Minuet in G (Beethoven)	607

Memory Melody, *Morning* (Grieg) 35470.

b PICTURES AND MUSIC (For methods, see page 143.)

Show picture: Cologne Cathedral, or
Milan Cathedral.
Chapel of William Tell.

Contrast the buildings in height, size, dignity, and architecture. Discuss the feeling or the effect that each gives. Select music to fit the cathedral from the following:

Concerto in A Minor (Goldmark)	6157
Turkish March (Beethoven)	825
Waltz of the Flowers (Tschaikowsky)	35717
Amaryllis (Old French Rondo)	16474

Memory Melody, *Largo* (Handel) 6184, or *The Lost Chord* (Sullivan) 8028.

c POETRY AND MUSIC (For methods, see page 149.)

Music:	*Butterfly* (Grieg)	35448
	Spring Song (Mendelssohn)	18648
	Träumerei (Schumann)	600
Poem:	Afternoon on a Hill (See page 153.)	

Quote poem, calling attention to the three distinct moods expressed. Play the three selections, children deciding which expresses happy abandon, happy content, rest.

Replay each, quoting appropriate stanza.

Memory Melody, *Air for G String* (Bach) 55105.

d CHRISTMAS

Review briefly the story of caroling customs. (See page 185.)

Medley of Christmas Hymns and Carols 35712. Children hum or sing familiar songs with record.

Memory Melody, *Nazareth* (Gounod) 18664.

e OUR FLAG

Our flag has inspired not only deeds of bravery but expression of patriotism through music.

Star-Spangled Banner 45135. (See Informational Notes, page 222.)

The Red, White and Blue (à Becket) 45121.

Battle Cry of Freedom (*Rally 'Round the Flag*) (Root) 17582.

Readings which inspire patriotism:

The American Flag (Drake) *The Name of Old Glory* (Riley)	35692
The Call to the Colors (Guiterman) *The Meaning of Our Flag* (Beecher)	18297

Class should be familiar with patriotic songs when heard without words.

Patriotic Medley March No. 1 35608.

Memory Melody, *Stars and Stripes Forever* (Sousa) 35389.

CORRELATION OF MUSIC WITH OTHER ARTS AND BRANCHES OF STUDY

URE music may exist for its own sake, but care should be taken in treating music too much as an art by itself. Our daily enjoyment of music is closely related to many other activities and subjects. This close association in no way detracts from the music, but rather lends new means of study and new interests. If music is to become an active part of daily life, it must, of necessity, be closely woven into the different activities of the school work, so that it may no longer be thought of as something separate and apart.

Geography, reading, history, nature study, literature, and art will many times be greatly helped by the use of related and appropriate music. Music should enter at times into the work of other classes, and the teacher of music appreciation should endeavor on occasions to arrange the hearing of certain music so that it will correlate with the study of the same topic in other class work. For example, the hearing of typical folk music of a country with a study of native instruments and folk dances lends much interest to the study of that country in the geography class. Songs about birds, or flowers, will bring home to the child certain features of nature study not otherwise emphasized. On the other hand, the hearing of Indian music in the music appreciation class will have more significance if timed to the study of Hiawatha or a topic of Indian life in other class work.

All of these inter-relationships increase the means of approach to the music. The greater the number of significant associations we can establish, the greater is the possibility of arousing a lasting interest in and an understanding of the music.

The correlations on the following pages are designed to give some definite idea of what correlation is and its many possibilities by means of the Victrola and records.

THE ALLIED ARTS

Pictures and Music

SINCE the days of early Greek art, music and art have developed together. Both deal with the expression of human experiences, and, in turn, both depend upon human experiences for interpretation and understanding. The Greeks, recognizing the close alliance of the two arts, erected many beautiful statues to Apollo, to Pan, and to Orpheus.

Raphael, Rubens, Carpaccio, Hals, Rodin, della Robbia, Corot, Burne-Jones, and many other artists have chosen subjects from musical story. Many artists have painted intimate scenes from the lives of great musicians. Dicksee's "The Child Handel," Schneider's "Mozart and His Sister," Ender's "Infant Mozart before Maria Theresa," Shield's "Mozart Singing His Requiem," Barrias's "Statue of the Child Mozart," Lyendecker's "Beethoven at Bonn," Poetzelberger's "Mendelssohn and His Sister," and many other well-known pictures have helped to vitalize the study of the musicians' works.

Many times artists and musicians have chosen the same subject matter for their work. For example, the artist who painted the "Landing of the Pilgrims" (Rothermel) portrays the same event and the same thought as that contained in the poem of Mrs. Hemans, *The Landing of the Pilgrim Fathers* (35653). Millet's "Angelus" and Massenet's music by that title commemorate the same religious custom. The musician and the artist have both aimed to catch the same spirit.

Less definite perhaps, but of the same order, we find the similarity between music written to illustrate Indian legend, and the poetry and art dealing with the same subject. Music which commemorates some special event or occasion, such as Christ-

In the Dunes

The Bird's Nest

The Dying Sun

A Sultry Afternoon

mas, has an evident tone or theme, just as the artist portrays with conventional atmosphere the "Adoration of the Shepherds" (Couse) or "Holy Night" (Correggio).

This type of relation is more or less fixed by the choice of subject matter, or theme. This parallel should not be confused with the study of music and art, which express the same tone or feeling, independent of subject matter, and even more independent of intent on the part of the artist and the composer.

How often the pleasure which we experience from looking at beautiful pictures or other works of art resolves itself into a vague awareness of the effect upon us. We have not analyzed the picture, nor taken note of its color, its technique, or its artist. And yet the very intensity of our feeling towards the picture is evidence of its effect upon us. More careful study may reveal the source of this effect, and yet many times its vividness is equalled by a certain evasiveness of analysis.

This study of the parallel between art and music in tone expression, or what we may call feeling, is much more difficult. It gives, however, a new means of expression, music in terms of picture, picture in terms of music. It develops analysis and comparison.

There are two ways of presenting the problem. We may either start with a given picture and select music which expresses the same feeling or idea as the picture, or we may reverse the process and select a picture which expresses the same feeling as the given musical selection. Both of these processes are valuable, in that they stimulate thought about both the picture and the music, and present in a new way the idea that both the arts are primarily the expression of feeling. From the musical standpoint, it is more advantageous to proceed from the picture to the music, in that the listeners are thereby studying many musical selections and are discovering not only which one best parallels the theme of the picture, but consciously or unconsciously are contrasting and comparing the feeling or mood expressed by the several musical selections.

In certain other lessons, the use of pictures has been suggested. For example "The End of the Trail" (Frazer), Special Lesson D, Fourth Year; "Angelus" (Millet) First Lesson, Fifth Year; "Adoration of the Shepherds" (Couse), Special Lesson F, Second Year; etc. In all of these lessons, the picture material is incidental to the lesson proper, and is not the main thought about which the lesson is built.

Never give names or titles of musical selections until after the study is completed. Pure music has, in this respect, a decided advantage over descriptive or program music. It is a much-discussed and debated question whether music does succeed in giving to the listener the idea which the composer intended, and conversely what idea certain composers tried to express in their music. This problem is not to be confused with the parallel study of pictures and music which we are here undertaking.

Analyze first of all the picture or pictures presented. Draw from the class as many points as possible:

(a) The color; if in greys only, as many pictures will be, the arrangement of lights and shadows, warm and cold effects.

(b) The subject matter; the people or objects within the picture, what they are doing, the center of interest, the story if there be one.

(c) Action or repose as expressed by the picture.

(d) The feeling or mood. Does the picture make you feel happy or sad, cheerful or melancholy? Does it show contrast or sameness, interest or monotony?

Having brought out the idea of feeling or mood expressed by a given picture, present to the class, without comment or discussion, the several musical selections. Each child may then choose the music which to him most nearly expressed the same idea or feeling as the picture.

Now analyze the music in similar manner, bringing out:

(a) Color; bright or dull, sameness or contrast, etc.

(b) Subject matter; story if there be one, evident in the music, or the result of free interpretation by the children.

(c) Does it express action or repose?

(d) Feeling or mood. Does the music make you feel happy or sad, cheerful or melancholy?

Compare the several selections heard, determining the likenesses and differences of each with the picture studied. If the pupils do not contribute largely to such a study, the lesson will have failed in its purpose. The children may differ widely in their interpretations, and in their comparisons. Let them. Their reasons may be as good as your own, or better.

The special lessons given in the Lesson Outlines are but suggestions of many possibilities. The teacher will be able to modify and draw new material from those suggested herein and also to add many new lessons from material in the regular and supplementary readers. The comparative study of pictures and music lends a new interest to both. The musical selection may strengthen the impression made upon the pupils by a work of art, and from beautiful pictures may be drawn experiences and impressions which will heighten the understanding of the music.

It is not intended that the picture-music lessons should necessitate new record material. The Memory Melodies and other choice selections from the regular outlines will furnish music for these special lessons. In fact the prime value of picture-music study is to bring out in another way new and undiscovered interests in the music material already at hand.

The following list of pictures is added for the purpose of suggesting additional material from which the teacher may select and plan correlation lessons similar to those already outlined. It is necessary in a chapter of this kind to name pictures which are available in all places, and which may be bought at very small cost.

A Helping Hand (Renouf)
Girl With the Cat (Hoecker)
Can't You Talk? (Holmes)
The Shepherd Piper
Priscilla Spinning (Barse)
Woman Churning (Millet)
Mona Lisa (Leonardo da Vinci)
Singing Boys (della Robbia)
Angelus (Millet)
The Sower (Millet)

Comforting Shadows

California Redwoods

Feeding Her Birds (Millet)
Feeding the Hens (Millet)
Prince Balthazar (Velasquez)
The Spinner (Maes)
Girl Spinning (Millet)
Shoeing the Bay Mare (Landseer)
Miss Bowles (Reynolds)
Two Mothers and Their Families (Bouguereau)
Madonna (Ferruzzi)
Madonna of the Gold Finch (Raphael)
Little Scholar (Bouguereau)
Baby Stuart (Van Dyck)
Composition Day (Geoffroy)
Pilgrims Going to Church (Boughton)
The Horse Fair (Bonheur)
Strawberry Girl (Reynolds)
Boy and the Rabbit (Raeburn)
Shepherd Lad (Lenbach)
Spirit of '76 (Willard)
Scotland Forever (Thompson-Butler)
Race of Roman Chariots (Checa)
The Avenue (Middelharnis)
The Jester (Hals)
Infanta Margarita (Velasquez)
Song of the Lark (Breton)
Shepherdess Knitting (Millet)
The Gleaners (Millet)
Man With the Hoe (Millet)
End of the Day (Adan)
End of Labor (Breton)
Mary, Queen of England (Holbein)
Swan on the Lake
Road Through the Woods (Corot)
Spring (Corot)
Oxen Going to Work (Troyon)
By the River (Le Rolle)
Lone Wolf (Kowalski)
Duchess of Devonshire (Gainsborough)
The Night Watch (Rembrandt)
Return of the Gleaners (Seifert)
High Wind (Corot)
November Day (Lambert)
Anne Hathaway's Cottage
Cleopatra's Needle
Rheims Cathedral
Milan Cathedral
Cologne Cathedral
Mater Dolorosa (Reni)
Sistine Madonna (Raphael)
Madonna of the Chair (Raphael)
Mother (Whistler)

Many pictures, not so universally known, will prove equally interesting. From the local art shops, and from the homes of both teacher and children, may be drawn some of the best material, giving an unusual freedom and originality to the lessons of each class-room.

Such pictures as those illustrated on pages 144 and 148, are of this type.

Poetry and Music

There exists a parallel between poetry and music similar to that between pictures and music. It is usually easier to sense this parallel between poetry and music, because the relationship is more definite, more evident. This is due in part to the fact that poetry creates in the mind of the reader or hearer a specific image, while a picture may give to one observer one impression and to another quite a different impression. Our usual means of

expression of ideas is language. Music is perhaps the least definite of all the arts in the objectivity of the impressions obtained by the hearer. The experience (or lack of experience) of the individual listener determines largely his interpretation and feeling.

The union between the two arts, poetry and music, is of long historic standing and of undeniable truth. Who has not heard a melody which he longed to express in words, or who has not read some poem which unconsciously became song? Many a child, in the freedom of his own solitude, sings his thoughts in tuneful, though simple, melody. Folk-song grew out of this desire to express thought in melody, and folk-song is the beginning of all music.

Similarity in subject-matter, particularly where the music is plainly descriptive or imitative of the same object which the poetry portrays, is the most obvious kind of parallelism. For example, the verse may tell of a maiden spinning, creating in the mind of the reader a very definite picture. Through the characteristic spinning rhythm, music like Mendelssohn's *Spinning Song* (814) may give a similar picture, perhaps as clearly defined as that created by the poem.

Very often the leading effect from a bit of verse is not determined by the subject matter of the words, but rather by the rhythm and beauty of the words themselves, and by the very definite atmosphere or mood effect—a feeling of joyousness or gaiety, or one of melancholy or seriousness. For example, Scott's "Lochinvar" or Browning's "How They Brought the Good News from Ghent to Aix," with their galloping rhythms; Tennyson's "Brook" or Lanier's "Song of the Chattahoochee," with their rhythmical and tonal imitation of the brook. Longfellow's "Psalm of Life," and Grey's "Elegy in the Country Church-Yard" are like illustrations. Similarly, certain music does not create any definite picture, and yet the feeling the listener experiences is not a matter of conjecture.

Selection of music which seems to express the same or a similar idea or feeling as a given bit of poetry serves the same

important function as does the parallel study of music and pictures. The study of the one lends interest and meaning to the other.

The method or presentation in the class-room is not unlike that suggested for pictures (see page 145). Suggestive lessons will be found in the Lesson Outlines.

The quotations of verse printed at the end of this chapter are suggestions for further lessons, correlating expression through poetry and expression through music. The music for such lessons is to be selected from the record material already at hand for other lessons in music appreciation. A combination of the three arts, pictures, poetry and music, brings emphatically before the child the fact that all art is an expression of thought and feeling. For example, to find the kind of march which expresses the same feeling as the picture of a parade, or the verses of Robert Louis Stevenson's "Marching Song" (from "Child's Garden of Verses"), or music which fits both the picture of a blooming apple orchard and Fannie Buchanan's poem, "The Surprise," (page 154) develops a keener appreciation of the relation of each art to the other.

Three strangers sat at the foot of a mountain, looking out across the sea. The sun disappeared into the water, leaving the brilliant coloring of the afternoon sky to melt softly into the haze of evening. None of the men spoke. Softly, silently, each slipped away to his own dwelling place.

Late that night, light shone from the windows of three distant cottages. In one of these, a poet penned a sonnet; in the second, a musician plucked from his harp a romantic melody; and in the third, by the inadequate light of fire and candle, an artist sat sketching what on the morrow would become a painting.

The poet, the artist, the musician, each endeavors to record and to convey to others his interpretation of their common experience. The purpose of all the arts is one—not the giving of information, but the expression of feeling.

The Dance and Music

There remains another art, no less a part of this unified group and no less important as a means of expression—the dance. By means of rhythmic bodily movements, dancing expresses emotion just as do music, art, and poetry. Dance is perhaps the earliest and the most universal of the four. Primitive man sang, and as he sang he danced. In ceremonies preliminary to going forth to battle, or following the return of the victorious warrior, in religious rites, in harvest festivals, in the wooing of a maiden, even the burial of the dead—the dance was used as the means of expressing the emotions.

In an earlier chapter (see page 33) we have discussed at length the practical relation of the dance to music and more particularly to music appreciation. The assembling of figure and color pattern, the expression of musical rhythm, form, and pattern through movement, builds up an experience like that which existed when music and dance developed. Plastic rhythm serves both as a means of *interpretation* of musical rhythm and as a means of *musical expression.*

Suggested poems for Correlating Music and Poetry:

The Bluebird

I know the song that the bluebird is singing,
Out in the apple-tree where he is swinging,
Brave little fellow! the skies may be dreary,—
Nothing cares he while his heart is so cheery.

Hark! how the music leaps out from his throat!
Hark! was there ever so merry a note?
Listen a while, and you'll hear what he's saying,
Up in the apple-tree, swinging and swaying.

Apple Blossoms

Have you seen an apple orchard in the spring,
In the spring?
An English apple orchard in the spring?
When the spreading trees are hoary
With their wealth of promise-glory,
And the mavis pipes his story
In the spring!

(From Blodgett Readers, Book IV. Used by permission of Ginn & Co.)

Signs of the Season

What does it mean when the bluebird flies
Over the hills, singing sweet and clear?
When violets peep through the blades of grass?
These are the signs that spring is here.

What does it mean when crickets chirp?
And away to the Southland the wild geese steer?
When apples are falling and nuts are brown?
These are the signs that autumn is here.

—M. E. N. Hathaway.

(From Elson Primary School Reader, Book III. Used by permission of Scott, Foresman Co.)

Cradle Song

Sleep, baby, sleep!
The great stars are the sheep,
The little stars are the lambs, I guess;
The bright moon is the shepherdess.
Sleep, baby, sleep!

(From Jones Readers, Book II. Used by permission of Ginn & Co.)

Thanksgiving Hymn

Praise God for wheat, so white and sweet,
Of which to make our bread!
Praise God for yellow corn, with which
His waiting world is fed!
Praise God for fish and flesh and fowl
He gave to men for food!
Praise God for every creature which
He made and called it good!

—Anonymous.

(From The Riverside Readers, Fourth Reader.)

Afternoon on a Hill

I will be the gladdest thing
Under the sun!
I will touch a hundred flowers
And not pick one.

I will look at cliffs and clouds
With quiet eyes,
Watch the wind bow down the grass,
And the grass rise.

And when lights begin to show
Up from the town,
I will mark which must be mine,
And then start down!

—Edna St. Vincent Millay.

(Reprinted from "Renascence and other Poems" by permission of the publisher, Mitchell Kennerley.)

November

No shade, no shine, no butterflies, no bees
No fruits, no flowers, no leaves, no birds,
November!

(From Children's Crimson Series by Thomas Hood. Doubleday, Page & Co.)

The Surprise

This morning, plain as plain could be,
A little birdie called to me
"Come out! Come out! Come out and see!"

A butterfly all bright and gay
Went flitting on to show the way.
"Just follow me," he tried to say.

And all around I heard the bees
Whispering something to the breeze,
I thought they whispered, "Apple trees."

And then—I shouted with delight—
Some one had been there in the night
And turned the trees all pink and white!

—Fannie R. Buchanan

(Courtesy of "Child Life.")

Happy Thought

The world is so full of a number of things
I think we should all be as happy as kings.

(From "A Child's Garden of Verses" by R. L. Stevenson.)

The Wind

I saw you toss the kites on high
And blow the birds across the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
O wind, a-blowing all day long!
O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all,—
O wind, a-blowing all day long,
O wind that sings so loud a song!

(From "A Child's Garden of Verses" by R. L. Stevenson.)

THE LOTUS-EATERS

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tired eyelids upon tired eyes;
Music that brings sweet sleep down from the
blissful skies.

—TENNYSON.

(From Art Music Readers, Book II. Used by permission of Atkinson, Mentzer Co.)

PIPPA'S SONG

The year's at the spring
And day's at the dawn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

—ROBERT BROWNING.

SONG OF THE BEE

"Buzz! buzz! buzz!"
This is the song of the bee.
His legs are of yellow;
A jolly good fellow,
And yet a great worker is he.

(From Blodgett Readers, Book I. Used by permission of Ginn & Co.)

THE BROWN THRUSH

There's a merry brown thrush sitting up in a tree—
He's singing to you! he's singing to me!
And what does he say, little girl, little boy?
"Oh the world's running over with joy!
Don't you hear? Don't you see?
Hush! Look! in my tree,
I'm as happy as happy can be!"

—LUCY LARCOM.

(From Elson Grammar School Readers, Book I. Used by permission of Scott, Foresman Co.)

SONG

Dance, little child, oh dance!
While sweet the small birds sing,
And flowers bloom fair, and every glance
Of sunshine tells of spring.

(From Elson Grammar School Reader, Book II. Used by permission of Scott, Foresman Co.)

Pied Piper of Hamelin

* * * For he led us to a joyous land,
Joining the town and just at hand,
Where waters gushed and fruit trees grew,
And flowers put forth a fairer hue,
And everything was strangely new * * *
And honey-bees had lost their stings,
And horses were born with eagles' wings:
* * *
And ere he blew three notes * * *
Out came the little children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.
* * *
When lo, as they reached the mountain-side,
A wondrous portal opened wide,
As if a cavern was suddenly hollowed;
And the Piper advanced and the children followed,
And when all were in, the mountain-side shut fast.
Did I say all? No! One was lame,
And could not dance the whole of the way;
And in after years he was used to say,—
"It's dull in our town since my playmates left!
I can't forget that I'm bereft
Of all the pleasant sights they see * * *
The music stopped and I stood still,
And found myself outside the hill.
Left alone against my will,
To go now limping as before,
And never hear of that country more!"

(From "Pied Piper of Hamelin," by Browning.)

The Brook-Song

Little Brook! Little Brook!
You have such a happy look—
Such a very merry manner, as you swerve
And curve and crook—
And your ripples, one and one,
Reach each other's hands and run
Like laughing little children in the sun!

(From "Rhymes of Childhood," by James Whitcomb Riley. Copyright, 1890. Used by special permission of the publishers, The Bobbs-Merrill Co.)

The Butterfly

Leafless, stemless, floating flower,
From a rainbow's scattered bower,
Like a bubble in the air
Blown by fairies.

(From Poems by Father Tabb. By and with the permission of Small, Maynard & Co., Boston.)

Flag O' My Land

Up the breeze of the morning I fling you,
Blending your folds with the dawn in the sky;
There let the people behold you, and bring you
Love and devotion that never shall die.
Proudly, a-gaze at your glory, I stand,
Flag o' my land! Flag o' my land!

Standard most glorious! Banner of beauty!
Wither you beckon me there will I go.
Only to you, after God, is my duty;
Unto no other allegiance I owe.
Heart of me, soul of me, yours to command,
Flag o' my land! Flag o' my land!

Pine to palmetto and ocean to ocean,
Though of strange nations we get our increase,
Here are your worshippers one in devotion,
Whether the bugles blow battle or peace,
Take us and make us your patriot band,
Flag o' my land! Flag o' my land!

Now to the breeze of the morning I give you—
Ah! But the days when the staff will be bare!
Teach us to see you and love you and live you
When the light fades and your folds are not there.
Dwell in the hearts that are yours to command,
Flag o' my land! Flag o' my land!

—T. A. Daly.

(From "McAroni Ballads." Copyright, 1919. Reprinted by permission of Harcourt, Brace & Co.).

When I Am Glad

When I am glad
There seems to be
A toy balloon
Inside of me—
And when I walk
Along the street,
It almost lifts me
Off my feet.

(From "James, Joseph, and John" by Ralph Bergengren. Published by Atlantic Monthly Press.)

Butterfly

Butterfly, I like the way you wear your wings,
Show me their colors,
For the light is going.
Spread out their edges of gold,
Before the sandman puts me to sleep
And evening murmurs by.

(Reprinted by permission from "Poems by a Little Girl," Hilda Conkling. Copyright, 1920, by Frederick A. Stokes Co.)

From a Copley print used by permission of Curtis & Cameron, Inc.

BY WILLIAM J. BAER

THE BIRD'S NEST

THE FAIRY FOLK

Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;

Some in the reeds
Of the black-mountain-lake,
With frogs for their watch-dogs,
All night awake!

—A. ALLINGHAM.

(From "The Cambridge Book of Poetry for Children." Courtesy of G. P. Putnam's Sons, New York and London.)

NATURE STUDY

It is not necessary for us to dwell upon the value of nature study or upon its contribution to the development of the child's appreciation of the beauties of the world round about. The teaching of nature study, especially in the city, involves certain difficulties. For example, it is not possible for the city child to hear the song of the thrush or the call of the cardinal. Numerous bird clubs, Audubon Societies, Boy Scouts, and Camp Fire Girls, have done much to interest the younger generation in the study and protection of birds. Nearly every class-room is adorned with colored pictures of birds. But how shall the child hear their song? Only through recordings made from actual birds and from imitation of bird songs by the great naturalists, Mr. Charles Kellogg and Mr. Charles Gorst. In these records are imitated the calls of a variety of birds, the dove, the bluejay, the whip-poor-will, the lark, the owl, the oriole, etc.

Many songs for the lower grades deal with nature subjects—the blue-bird, the bunny, the squirrel, etc., and have thereby an especial interest for the child. Music in which he recognizes the imitation of such familiar objects and phenomena as the brook, wind amongst the trees, the whirlwind, the fountain, the rain, etc., are of instant appeal, and the relationship stimulates the child's interest in the music, as well as increasing the possibilities and joys of nature study. Correlation of music with nature study

finds its greatest service in carrying out seasonable programs and special projects. The following list* will be helpful:

Songs of Real Birds:

Canary and Thrush Duet; Song of a Nightingale; Song of a Thrush.

Reproductions of Bird Calls:

Bird Chorus (Kellogg); *How Birds Sing* (Kellogg); *Jingles from the Marsh Birds* (Kellogg); *Songs and Calls of Our Native Birds* (Gorst); *Songs of Our Native Birds* (Kellogg); *Sounds of the Forest* (Kellogg).

Songs About Birds (Primary Grades):

Blue Bird; Bobolink; Little Birdie; Nightingale; Owl; Robin Red Breast; Woodpecker.

Songs About Birds (Advanced):

Hark! Hark! the Lark; Lo, Here the Gentle Lark; Swallows.

Song with Bird Effects:

Listen to the Mocking Bird.

Instrumental Selections with Bird Effects:

Birds of the Forest Gavotte; Dance of the Song Birds; Narcissus; Serenade (Moszkowski).

Instruments Imitating Bird Voices:

Le Coucou (Piano); *Gondolier and Nightingale* (Flute); *Nightingale* (Flute); *Sweet Bird* (Flute).

Songs about Pets, Flowers, etc.

Bunny; Buttercups; Cat-tails; Chicken; Corn Soldiers; Daffodils; Four-Leaf Clover; Froggies' Swimming School; Jack in the Pulpit; Katydid; Leaves' Party; Marguerites; Mr. Duck and Mr. Turkey; Naming the Trees; Nightingale; Old Chanticleer; Poppies; Poppy Lady; Pretty Tulip; Squirrel; Sweet-Pea Ladies; The Violet; Tulips; Violets.

Instrumental Music Descriptive of Natural Phenomena:

At the Brook; Butterfly (d'Hervelois); *By the Brook; Narcissus; The Bee; The Cuckoo; The Swan; To a Wild Rose; Whirlwind; Wind Amongst the Trees.*

*For record numbers, see Alphabetical Index.

READING

The process of reading depends for its interest upon attractiveness of subject matter. We seek to gain information about history, philosophy, science and art through this means. Reading appeals to the child only as the subject-matter relates itself to familiar objects and experiences, and becomes actively interesting.

There are many times when music may vitalize the topic of the reading lesson. Poems and narratives about the childhood pets become more interesting when related to songs about the same pets. The spirit of the marching song or a lullaby in verse may be wholly uncomprehended until its rhythm is felt in appropriate music.

Historical events which are presented in reading lessons oftimes have a commemorative parallel in music. The story of Hiawatha, for example, derives both emphasis and charm from the simultaneous presentation of certain parts of Longfellow's poem set to music (35617 and 55059), and other Indian music.

The addition of the music strengthens the child's interest in the reading and the impression made thereby. At the same time much beautiful music, though introduced incidentally, becomes a lasting memory.

GEOGRAPHY

The people of every clime and nation have expressed their characteristic emotional traits, and represented their customs of work and play, through music in game, dance, and song. These "wild flowers of music," spontaneous expressions of the joys and sorrows, as well as the distinguishing racial characteristics, geographic environment, and occupations of primitive peoples, are of the greatest importance and interest, not only because they reveal the life of the peoples of various lands, but because they form the basis of modern composed music. The study of nationalism in music belongs to the upper grades or the junior

high school, correlating with the more advanced work in geography. But its foundation should be laid in the lower grades, when the children are interested in hearing the folk songs and playing the folk games of the children of other lands.

Elementary studies in geography and nationality may be vitalized for primary children with the following music:*

BOHEMIA: Cradle Song—*Hush-a-bye, Angel* (Folk).

BOSNIA: Song—*Shepherd's Song* (Folk).

CHINA: Cradle Song—*Jasmine Flower* (Folk).
Dance—*Danse Chinoise* (Tschaikowsky).

DENMARK: Dances—*Dance of Greeting* (Folk).
Shoemakers' Dance (Folk).

ENGLAND: Cradle Songs—*Golden Slumbers* (Folk).
Sweet Nightingale (Folk).
Lavender's Blue (Folk).
Singing Game—*London Bridge* (Traditional).

FRANCE: Cradle Song—*Slumber, Baby, My Little Brother* (Folk).
Song—*Going Through Lorraine* (Folk).
Dance—*Farandole* (Folk). (For directions, see Informational Notes, page 190.)

GERMANY: Cradle Songs—*Cradle Song* (arr. by Brahms).
Sleep, Baby, Sleep (Folk).

HOLLAND: Folk Songs—*Praise to the Father.*
The Windmill.
Song—*The Secret* (Terhune).
Dance—*Peasants' Dance* (Schytte).
Instrumental—*Dutch Kiddies* (Trinkhaus).

ITALY: Cradle Song—*Slumber, Slumber, Oh My Dearest* (Folk).
Instrumental music—*Tarantella* (Folk).

JAPAN: Cradle Song—*Sleep, Sleep, Dear Child* (Folk).
Song—*Jap Doll* (Gaynor).

NORWAY: Cradle Song—*Row to the Fishing Ground* (Folk).

SCOTLAND: *Skye Boat Song* (Highland Tune).

SPAIN: Song—*Spanish Gypsy* (Folk Song).
La Cachucha (Folk).

SWEDEN: Cradle Song—*Hush, O Hush Thee* (Folk).
Dance—*Carrousel* (*Merry-go-round*) (Folk Dance).
I See You (Singing Game).

*For record numbers, see Alphabetical Index.

In the intermediate grades, musical journeys to foreign lands may be taken as suggested by the following outlines, arranged alphabetically for the convenience of the teacher. It will be noted that the selections listed* are not confined to examples of folk music, composed music being included when, as in the case of Brahm's *Hungarian Dances*, its direct relation to folk music is especially significant; or, as the *William Tell Overture*, the music is of particular interest in correlation with geography. It is hoped that many of the selections may be obtained from the record library of the high school, or the home.

Occasionally topical treatment of a country's music will add to the pupils' appreciation of its significance.

1. Race
2. Climate
3. Occupations
4. Topography
5. Characteristic Instruments
6. Folk Dances and Songs
7. Contribution to the development of the art of music.

America:

America; Battle Hymn of the Republic; Dagger Dance from *"Natoma"; Dixie* and *Yankee Doodle; Foster Songs* (Composed folk); *Indian Songs; Negro Spirituals* (Folk); *Pop Goes the Weasel* (Folk Dance); *Star-Spangled Banner; Stars and Stripes Forever; Virginia Reels* (Folk Dances); *Whoopee Ti Yi Yo* (Traditional).

Arabia:

Arab Songs; Danse Arabe (*Nutcracker Suite*).

Argentina:

Argentine Dance; National Air.

Austria:

Blue Danube Waltz; Caprice Viennois.

Belgium:

National Air.

Bohemia:

Bohemian Cradle Song; *Dove Waltz; Slavonic Dance; Songs My Mother Taught Me.*

*For record numbers, see Alphabetical Index.

Brazil:

Brazilian Tango; National Air.

Canada:

Canadian National Airs; French-Canadian Songs; Land of the Maple; Maple Leaf Forever and *O Canada.*

China:

National Air.

Cuba:

To You—A Song of Havana (Habanera).

Denmark:

Ace of Diamonds (Folk Dance); *Dance of Greeting; Four Dance; National Air; Shoemakers' Dance.*

England:

Gathering Peascods and *Sellenger's Round; God Save the King; Hornpipe; May Pole Dance; Morris Dance—Laudnum Bunches; Pomp and Circumstance; Westminster Cathedral Choir.*

France:

Farandole (Folk Dance); *Father of Victory* and *Regiment de Sambre et Meuse; Folk Songs; Marche Lorraine; Marseillaise.*

Germany:

German Dance; Hunt in the Forest.

Greece:

Greek Church Music; Songs of Greek Mountaineers.

Guatemala:

Guatemala-Panama March (Marimba).

Hawaii:

Aloha Oe; Hawaiian Instrumental Duet; Hawaiian Melodies; National Air.

Holland:

Dutch Kiddies (Wooden Shoe Dance); *Dutch Folk Song.*

Hungary:

Czardas (National Dance) (Cembalom); *Hungarian Dances* (Brahms); *Hungarian Fantasie* (Bassoon); *Hungarian Gypsy Orchestra; Hungarian Rhapsody; Radetzky* and *Ráckóczy Marches.*

Ireland:

Danny Boy; Dublin Jig Medley and Reels (Irish Bagpipe); *Farewell to Cucullain; Harp That Once Thro' Tara's Halls; Horn pipes and Reels* (Irish Bagpipe); *Irish Lilt* (Folk Dance); *Irish Tune from County Derry; Killarney; Londonderry Air; Low Back'd Car; Reminiscences of Ireland; St. Patrick's Day* (Folk Dance); *Songs of Ireland; Wearing of the Green.*

Italy:

Barcarolle; Funiculi, Funicula; Garibaldi's Hymn and *Royal March; In a Gondola; Italian-Spanish Favorites* (Accordion); *O sole mio; Santa Lucia; Tarantella* (Folk Dance).

Japan:

Instrumental Trio; National Air.

Mexico:

Calm Night (Folk Song); *Felix Diaz March* (Police Band of Mexico); *Go Ask of the High Stars Gleaming* (Folk Song); *La Golondrina.*

Norway:

National Air; Norwegian Echo Song; Norwegian Mountain March (Folk Dance); *To Norway, Mother of the Brave; Two Norwegian Folk Songs.*

Poland:

Cracoviac (Polish Dance); *Jewish Chant* (Warsaw Synagogue); *Mazurka in A Minor* (Chopin) (Polish Dance); *Polish Dances; Polonaise Militaire* (Chopin).

Russia:

Cossack War Song; Kamarinskaia (Folk Dance); *Marche Slave; Moskow; National Air* and *Folk Song; Prélude* (Rachmaninoff); *Remembrance of Gatshina* (Balalaika Orchestra); *Song of the Volga Boatmen; Troika en traineaux; Two Folk-Songs of Little Russia.*

Scotland:

Comin' Thro' the Rye; Coronach; Flow Gently, Sweet Afton; Hail to the Chief (Bagpipe); *Highland Fling* (Folk Tune); *Highland Schottische* (Folk Dance); *Loch Lomond* and *Scots, Wha' Hae'; Medley of Scotch Airs; Songs of Scotland; Sutcliffe Troup* (Bagpipes); *Wi' a Hundred Pipers.*

Serbia:

National Air.

Spain:

La Paloma; Linda Mia (Folk Song); *Spanish Dances; Spanish Serenade; Toreador Song (Carmen).*

Sweden:

Bleking and *Mountain Polka* (Folk Dances); *Folk Songs with Lute; Hopp, Mor Annika* (Folk Dance); *Klappdans* (Folk Dance); *Kulldansen* (Folk Dance); *Nigarepolska* (Folk Dance); *Reap the Flax* (Folk Dance); *Swedish Cradle Song; Tantoli* (Folk Dance).

Switzerland:

Shepherd's Life in the Alps; William Tell Overture.

Wales:

All Through the Night (Folk Song); *Welsh Songs.*

AMERICAN HISTORY

Every period of American history may be illuminated and made more vitally realistic by study of the musical illustrations our ancestors, and the primitive people with whom they were associated, left us of their joy in life, religious sentiments, customs, and legends. Of particular interest and value in connection with the story of early exploration and colonization are the songs of the Indians, in whose life, as in that of civilized peoples, music played a vital part. Songs of war, of love, of tribal events, give children striking pictures of the beliefs and customs of a child-like race. The Puritans, averse to all music save that of the chanting of hymn-tunes, published in 1640 the quaintly impractical "Bay Psalm Book." Nothing could give children a more definite impression of the primness and austerity of Puritan life than the hearing of these psalms sung, as in colonial times, in unison and unaccompanied. The old rounds and the music of the traditional singing games, brought from England, picture the lighter, more joyous side of the colonist's life.

In the old country dances and the robust ballads of Elizabethan times, the cavaliers of Virginia and the Carolinas expressed the greater freedom of spirit and the heartier out-of-door life in a warmer climate. To this day, hundreds of these old-time ballads are sung by their descendants in the mountain regions of the Virginias, the Carolinas, Kentucky, and Tennessee.

One need but mention the transcendent historical importance of such expressions in music of burning and immortal patriotism as *Yankee Doodle* (17583), *Hail Columbia* (18316), *The Star-Spangled Banner* (45135), *Columbia, the Gem of the Ocean* (45121), and *The Battle Hymn of the Republic* (45121).

The deeply religious fervor, child-like conception of heaven, and marvelous gift of natural harmony of the negroes are immortalized in their weirdly beautiful spirituals.

For the period preceding the Civil War, the composed folk songs derived from negro sources by such writers as Bland, Hardy, and above all, Stephen Foster, are of especial importance, because, to an extent which children of to-day can hardly appreciate, they strengthened the growing sentiment for the freedom of the slaves.

No war songs ever inspired more men to heroic deeds than those of the Civil War. *The Battle Cry of Freedom* (17582), *Tenting on the Old Camp Ground* (16404), *Tramp, Tramp, Tramp* (16531), *Dixie* (17583) and *My Maryland* (35028) are among the most famous.

The long period of peace between 1865 and 1898 is reflected in the popularity of sentimental ballads, such as *Silver Threads Among the Gold* (781), *Little Brown Church in the Vale* (17982), and *Lilly Dale* (45329).

The soldiers of the Spanish-American War marched to the rollicking strains of *A Hot Time in the Old Town.*

The World War is still too recent for us not to remember the use of music and how much it contributed to the happiness, loyalty, and support of both the soldiers in the field and the people at home, although it may be too soon to determine which songs will persist.

The following list* will be helpful:

Vikings:

Song of the Vikings.

*For record numbers, see Alphabetical Index.

Indians:

See Indian Project, page 169.

Spanish Exploration:

Opera *Natoma: Dagger Dance.*

New England Colonies:

Early Hymns; Puritan Psalms.

Revolutionary Period:

Yankee Doodle.

Early Nineteenth Century:

American Country Dances, such as *Arkansaw Traveler; Hull's Victory; Old Dan Tucker; Virginia Reels.*
Hail Columbia.

Ante Bellum Days:

Carry Me Back to Old Virginny; Darling Nelly Gray; Home, Sweet Home; Negro Spirituals: *Steal Away; Swing Low, Sweet Chariot;* Songs of Stephen Foster: See Foster Day, page 173.

Civil War:

Battle Cry of Freedom; Battle Hymn of the Republic; Dixie; Marching Through Georgia; Song of a Thousand Years; The Vacant Chair; When Johnny Comes Marching Home.

Centennial Exposition:

Keller's American Hymn. (Here called *Speed the Republic.*)

Chicago World's Fair:

America, the Beautiful.

The World War:

Keep the Home-Fires Burning; Over There; When the Boys Come Home.

PHYSICAL EDUCATION

Perhaps the term co-operation defines better than correlation the interplay of interests between physical education and music. We have already commented, in the chapter on Organization, upon the help which the teachers of these two subjects may give to each other's work.

The study of rhythm, especially in the development of the feeling for its pulsation, depends largely upon physical response. This has been discussed at length in the chapter entitled Rhythm (page 27). Particularly the folk dances are of vital interest to both the physical education class and the music class. A familiarity with other musical dance forms, although not actually danced by the class, and a knowledge of descriptive or of pure music, which may or may not become the basis of individual interpretation, are of value in the physical education work.

PROJECTS

It is desirable many times to develop some topical design or plan about which various songs and instrumental selections may be grouped—a plan which has for its purpose not so much the presentation of musical problems, as the making of intimate contact with the child's experience or interest.

The teacher will be able to work out many original projects, according to the material and interests of the particular class. The two given here are illustrative, and suggest the selection of suitable record material.

MATERIAL FOR INDIAN PROJECT*

Indian Dance (for Primary Grades):

See *Dagger Dance.*
(Directions in Informational Notes, page 186.)

Original Indian Music (Sung by Indians):

Gambler's Song (Blackfoot Indians); *Grass Dance* (Blackfoot Indians); *Medicine Song* (Blackfoot Indians); *Penobscot Tribal Songs*; *White Dog Song* (Blackfoot Indians).

Direct Imitations of Indian Songs:

Navajo Songs.

Songs by the Indian Princess Watahwaso:

(Founded on Indian melodies and describing Indian customs.)

Aōōah; By the Waters of Minnetonka; By the Weeping Waters; Her Blanket; Papupooh; The Sacrifice; Sioux Serenade.

*For record numbers, see Alphabetical Index.

Idealized Indian Melodies (Songs):

Lullaby (Lieurance).
(For words, see Informational Notes, page 197.)
From the Land of the Sky-Blue Water (Cadman); "Hiawatha's Childhood" (Whiteley): *Ewa-Yea; Wah-wah-taysee; By the Shores of Gitchie Gumee; Then the Little Hiawatha.*

Instrumental Selections (Based on Indian themes):

From an Indian Lodge (MacDowell).
(See Informational Notes, page 193.)
Dagger Dance (Natoma) (Herbert); *Indian Lament* (Dvořák-Kreisler); *Pale Moon* (Logan-Kreisler).

Story:

Three Sioux Scouts (Ernest Thompson Seton).

MATERIAL FOR OCCUPATION PROJECT

Songs for Primary Grades:

Shoemaker, *The Little Shoemaker* (Gaynor); Sailor, *The Sailor;* Blacksmith, *The Blacksmith* (Gaynor); Fireman, *The Fire;* Miner, *Song of Iron;* Farmer, *Thanksgiving Song;* Gardener, *Naming the Trees;* Postilion, *The Postilion.*

Singing Games:

Miller, *Jolly Is the Miller;* Soldier, *Soldier Boy;* Baker, *Muffin Man;* Farmer, *Oats, Peas, Beans.*

Folk Dances:

Shoemaker, *Shoemakers' Dance;* Mountain Guide, *Norwegian Mountain March;* Farmer, *Reap the Flax.*

Descriptive Instrumental Selections:

Spinning, *Spinning Song* (Kullak); *Spinning Song* (Mendelssohn); Hunter, *Little Hunters;* Soldiers, *Light Cavalry Overture; Turkish March.*

SPECIAL DAYS

Around the Year with the Victrola

In the school room, the home, the theatre, the hall, the church—wherever special events are to be celebrated, the first thought is *music.* The Victrola makes possible the use of a greater variety of music for special occasions, and also increases the number of programs in which music may play an important part.

For the convenience and help of the grade teachers, as well as the music teachers, the following suggestions have been arranged in calendar order, according to the school year, September to June.*

SEPTEMBER 2nd — EUGENE FIELD

Songs:
Little Boy Blue; Wynken, Blynken and Nod.

Readings:
Doll's Wooing; Jest 'Fore Christmas; Duel, The; Sugar Plum Tree; Wynken, Blynken and Nod.

SEPTEMBER 8th — ANTONIN DVOŘÁK

Song:
Songs My Mother Taught Me.

Instrumental:
Humoresque; Indian Lament; Largo from *New World Symphony.*

SEPTEMBER 14th — WRITING OF "STAR SPANGLED BANNER"
(For story, see page 222.)

Song:
Star-Spangled Banner.

Reading:
Name of Old Glory.

OCTOBER 7th — JAMES WHITCOMB RILEY

Songs:
There, Little Girl, Don't Cry.

Readings:
Bear Story, That Alex Yist Maked Up His Own Se'f; Happy Little Cripple; Knee-Deep in June; Our Hired Girl; Out to Old Aunt Mary's (Given by Riley himself); *Raggedy Man.*

OCTOBER 12th — COLUMBUS DAY

Reading:
Columbus (Miller).
(See also Indian Project, page 169.)

*For record numbers, see Alphabetical Index.

OCTOBER 31st — HALLOWE'EN

Song:

Jack O'Lantern (Primary Song.)

Instrumental:

Dance of the Goblins; *Danse Macabre* (Saint-Saëns); *Wild Horseman* (Schumann).

(See Hallowe'en Lesson, page 106.)

NOVEMBER 6th — SOUSA

See Informational Notes, page 221.

NOVEMBER 11th — ARMISTICE DAY

See June 14th, Flag Day.

NOVEMBER — THANKSGIVING

Songs:

Gingerbread Man (Primary Song); *Puritan Psalms; Thanksgiving Song* (Primary Song) (See Informational Notes, page 225).

Reading:

Landing of the Pilgrim Fathers.

(See Indian Project, page 168.)

DECEMBER 16th — BEETHOVEN

See Lesson Outlines, Sixth Year, No. 20.

DECEMBER 18th — MACDOWELL

See Lesson Outlines, Fifth Year, No. 12.

DECEMBER 25th — CHRISTMAS

Caroling:

(See Informational Notes, page 185.)

Nutcracker Suite:

(See Informational Notes, page 209.)

Songs:

Intermediate Christmas Songs; Primary Christmas Songs.

Readings:

Christmas Carol; Jest 'Fore Christmas; Night Before Christmas.

See the following lessons:

First Year, Special Lesson *e*; Second Year, Special Lessons *e*, *f*, and *g*; Third Year, Special Lesson *f*; Fourth Year, Lessons 12 and 13; Fifth Year, Special Lesson *d*; Sixth Year, Special Lesson *d*.

JANUARY 13th (Anniversary of Death) — STEPHEN FOSTER

Songs:

Gentle Annie; Hard Times; I Dream of Jeanie; Massa's in de Cold, Cold Ground; My Old Kentucky Home; Nelly Was a Lady; Oh, Boys, Carry Me 'Long; Old Black Joe; Old Dog Tray; Old Folks at Home.

JANUARY 27th — MOZART

See Lesson Outlines, Third Year, Nos. 11 and 12.

JANUARY 31st — SCHUBERT

See Lesson Outlines, Fourth Year, No. 22.

FEBRUARY 3rd — MENDELSSOHN

See Lesson Outlines, Third Year, Nos. 20 and 21.

Midsummer-Night's Dream.
(See Lesson Outlines, Sixth Year, Nos. 1, 2, 3, and 4.)

FEBRUARY 12th — LINCOLN

See Flag Day, June 14, for patriotic selections.

Readings:

Lincoln's Gettysburg Address; Lincoln, the Great Commoner.

FEBRUARY 22nd — WASHINGTON

See Lesson Outlines, First Year, Special Lesson *f*.
See Flag Day, June 14, for patriotic selections.

Dance:

Minuet (See Informational Notes, page 206).

Song:

My Days Have Been So Wondrous Free; Yankee Doodle* (see Informational Notes, page 228).

March:

Hail Columbia.

Reading:

Washington's Farewell Address.

FEBRUARY 23rd — HANDEL

See Lesson Outlines, Fourth Year, Nos. 12 and 13.

FEBRUARY 27th — LONGFELLOW

See Hiawatha, Lesson Outlines, Third Year, No. 8.

Song:

The Bridge.

Readings:

Paul Revere's Ride; Psalm of Life; Village Blacksmith.

*Said to have been Washington's favorite song.

MARCH 17th — ST. PATRICK'S DAY

See "Music of Ireland," page 165.

MARCH 31st — HAYDN

See Lesson Outlines, Third Year, No. 22.

APRIL 27th — FLOTOW

See opera "Martha," Lesson Outlines, Sixth Year, No. 22.

MAY 1st — MAY DAY

Songs:

A May Morning.
Dancing Song (Primary Song).
(See Informational Notes, page 187. See also Flower Songs on page 53.)

Folk Dances:

The First of May; Sellenger's Round.
See Fourth Year, No. 23.

MAY 30th — MEMORIAL DAY

See Flag Day, June 14, for patriotic selections.

Song:

Sleep, Noble Hearts.

Readings:

Blue and the Gray; Vision of War.

JUNE 8th — SCHUMANN

See Lesson Outlines, Fifth Year, No. 20.

JUNE 14th — FLAG DAY

Songs:

Battle Cry of Freedom (Rally 'Round the Flag); Hail Columbia (see Informational Notes, page 194); *Star-Spangled Banner* (see Informational Notes, page 222).

Readings:

American Flag; Declaration of Independence; Give Me Liberty, or Give Me Death; God Give Us Men; Rising of '76; The Call to the Colors; The Flag Goes By; The Meaning of Our Flag.

Instrumental:

Development of Dixie (see Informational Notes, page 189); *Development of Yankee Doodle* (see Informational Notes, page 228); *Patriotic Medley March; Stars and Stripes Forever.*

Game:

Soldier Boy—Primary Singing Game (see Informational Notes, page 220).
See Lesson Outlines, Fifth Year, No. 10.

JUNE 15th — EDWARD GRIEG

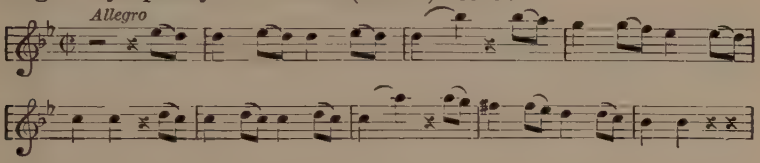
Song:

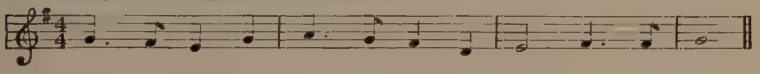
Morning Song (see Informational Notes, page 207).
See "Peer Gynt," Lesson Outlines, Fifth Year, Nos. 23 and 24.

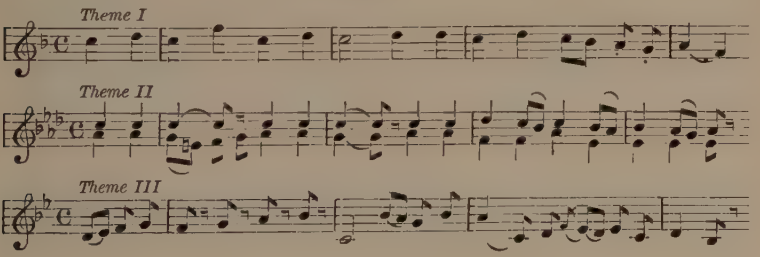
NOTATIONS OF THEMES FOR RECOGNITION AND SYLLABIZING

Adeste Fideles (Portugal) 18664

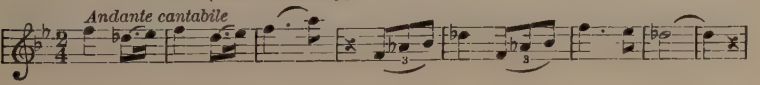
Allegro—Symphony in G Minor (Mozart) **35482**



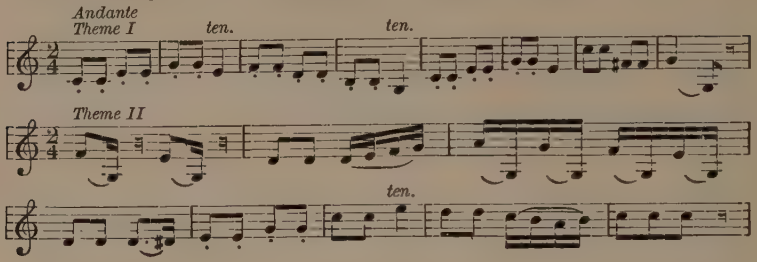
All Through the Night (Old Welsh Air) 6318

Amaryllis (Air of Louis XIII) 16474



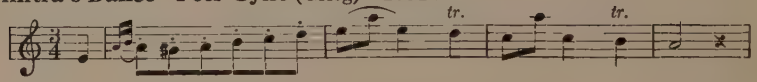
Andante Cantabile (Tschaikowsky) **6184**



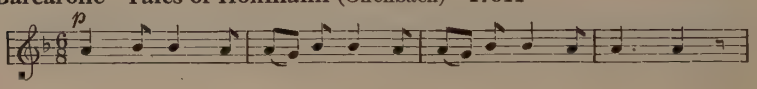
Andante—Surprise Symphony (Haydn) **35243**



Anitra's Dance—Peer Gynt (Grieg) **18042**

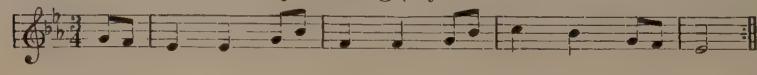


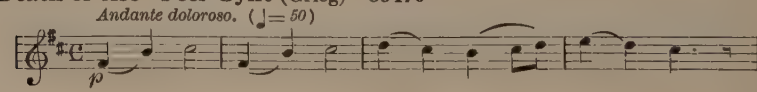
Barcarolle—Tales of Hoffmann (Offenbach) **17311**



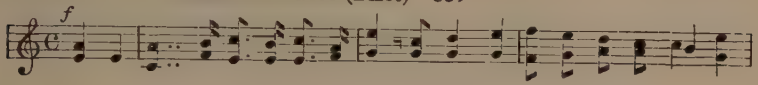
Berceuse—Jocelyn (Godard) **17454**

Birds in the Night (Sullivan) **18622**

Come Thou Fount of Every Blessing (Wyeth) **18622**

Death of Ase—Peer Gynt (Grieg) **35470**



Farandole —L'Arlésienne Suite (Bizet) **839**



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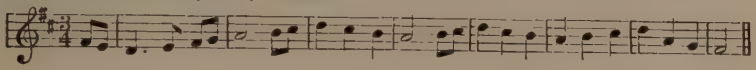
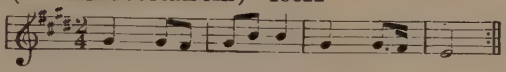
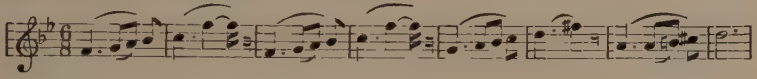
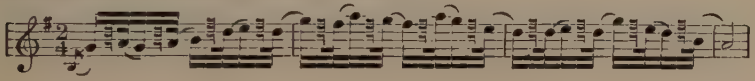
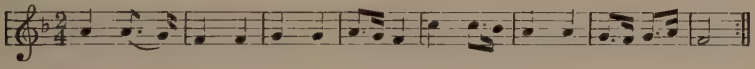
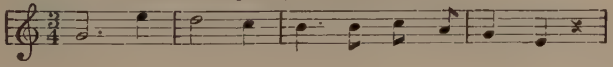

Happy Land (Old Hindoostan Air) **18622**

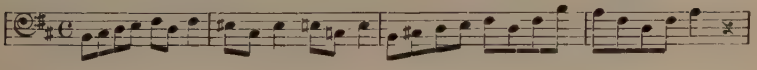


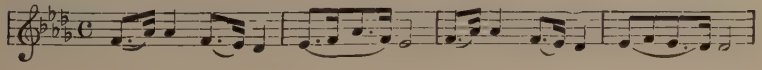
Heavenly Aïda—Aïda (Verdi) **18759**

Humoresque (Dvořák) **17454 18800 6181**

Hush My Babe (Rousseau) **18622**



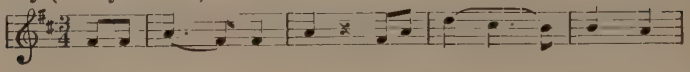
If With All Your Hearts—Elijah (Mendelssohn) **18655**



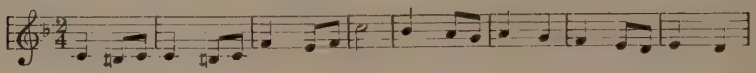
In the Hall of the Mountain King—Peer Gynt (Grieg) **18042**

Largo—New World Symphony (Dvořák) **35275**

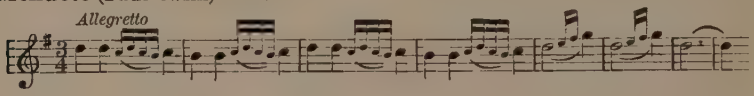


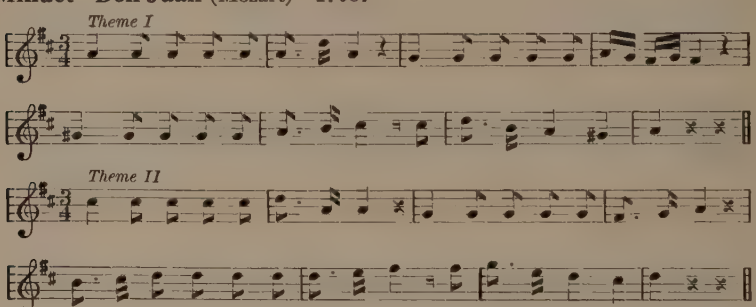
Lullaby (arr. by Brahms) **18664**



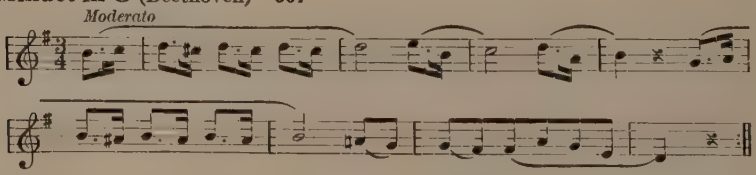
Melody in F (Rubinstein) **45096**



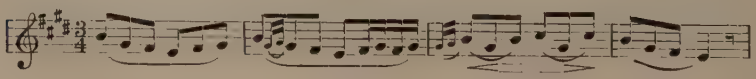
Menuett (Paderewski) **18800**

Minuet—Don Juan (Mozart) **17087**



Minuet in G (Beethoven) **607**

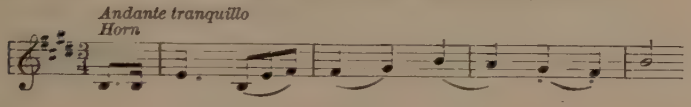


Morning—Peer Gynt (Grieg) **35470**

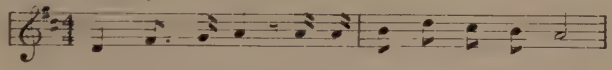


Nazareth (Gounod) **17647 18664**

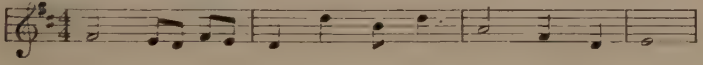
Nocturne—Midsummer-Night's Dream (Mendelssohn) **35527**



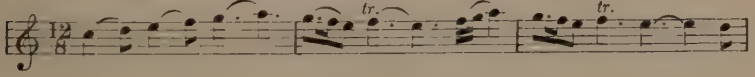
Old Black Joe (Foster) **18519 6141**



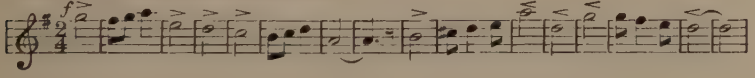
Old Folks at Home (Foster) **16389 18127 18519**



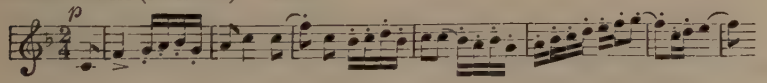
Pastoral Symphony—The Messiah (Handel) **18655**



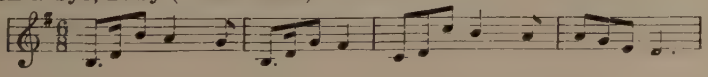
Pomp and Circumstance (Elgar) **35247**

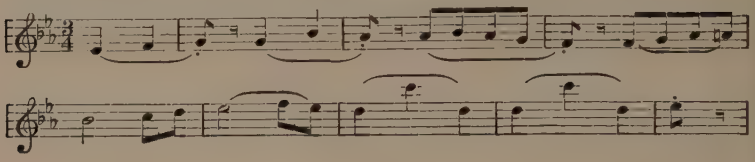


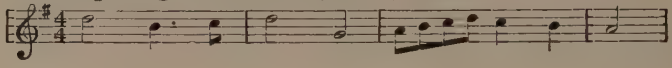
Praeludium (Järnefelt) **18323**



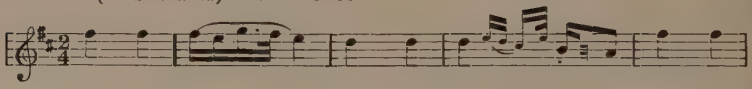
Rock-a-bye, Baby (Traditional) **18664**



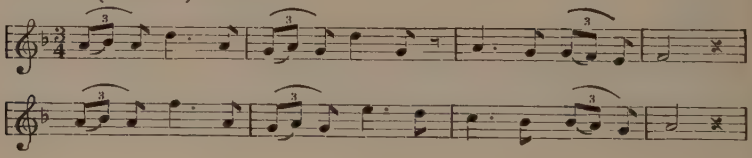
Rondino (Beethoven-Kreisler) **715**

See, the Conqu'ring Hero Comes (Handel) **18655**



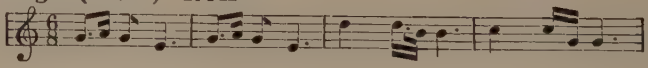
Serenade (Moszkowski) **891 45085**



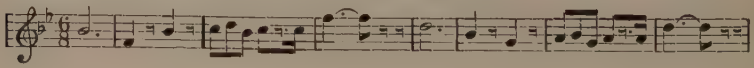
Serenade (Schubert) **16995**



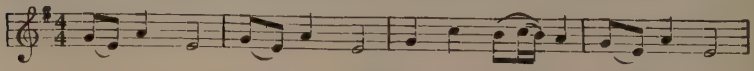
Silent Night (Gruber) **17842**



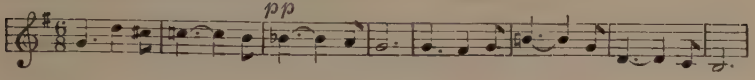
Soldiers' Chorus—Faust (Gounod) **18759 35227**



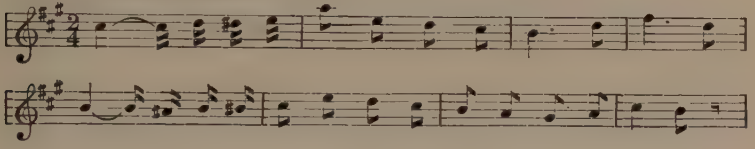
Song of the Volga Boatmen (Russian Folk Song) 72655 73153



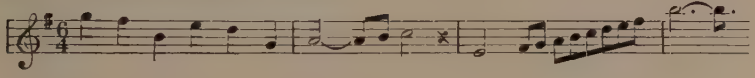
Song to the Evening Star—Tannhäuser (Wagner) **18759**

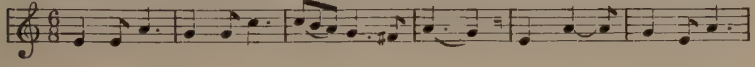


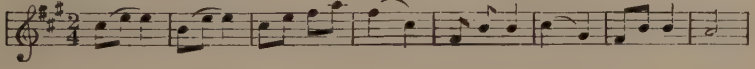
Spring Song (Mendelssohn) **18648 826**



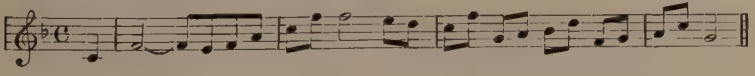
Swan, The (Saint-Saëns) **45096**

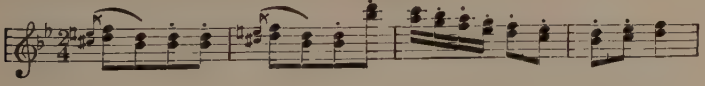


Sweet and Low (Barnby) **18417 18664**

To a Wild Rose (MacDowell) **17691 18208**



Träumerei (Schumann) **45102 600**



Turkish March—Ruins of Athens (Beethoven) **825**

INFORMATIONAL NOTES

AMARYLLIS (La Clochette) (Old French Rondo) 16474

Composer unknown, but usually attributed to Henry Thys.

Amaryllis is a rare example of the old French rondo, a dance form which developed from the old custom of singing rounds—hence a form in which the original dance melody returns again and again. It was written before the time of Louis XIII and was played at the wedding of Margaret of Lorraine and the Duc de Joyeuse in 1581. The very air of court life with its powdered wigs and elaborate gowns is breathed into the music. Its quick, accented rhythm almost pictures the dainty steps of the ladies as they danced this stately dance at some court function.

The formal plan of the composition—old rondo form—is shown as A-B-A-C-B-C-A. The first theme, "A," suggests a short walking step and a turn, then comes the contrasting theme, "B," in which the dancers take a new and heavier step. "C" is still another contrast and is light and tripping. The first theme will be seen again at the end thus rounding out the number and completing the dance. Here is an excellent example of unity and variety in musical composition.

ANDANTE CANTABILE (Tschaikowsky) 6184

This is an old Russian folk tune which first came to Tschaikowsky's notice through the song of a workman engaged on a house near the composer's home. Tschaikowsky wrote the melody down and afterwards used it as the slow movement of his first string quartet, Opus 11. The original song can be found in Rimsky-Korsakow's "One Hundred National Russian Songs."

AT THE BROOK (Boisdeffre) 801

This tone-picture of a brook rippling and gurgling over the pebbles is characterized by a flowing melody on the violin, accompanied by the harp. Pleasing variety is secured by repetition of the main theme in different pitch and keys. Such com-

positions, of which the title is merely suggestive, lend themselves to individual interpretations and may be profitably used to secure from pupils oral and written imaginary stories, as various in content as the individualities of the children.

BABES IN TOYLAND—MARCH OF THE TOYS (Herbert) 55054

In this fantastical fairy-story opera, the toy soldiers in a shop come to life and are here pictured marching in characteristically stiff, doll-like rhythm. The march opens with rolling drums and blowing trumpets. Then the bass instruments begin a steady rhythmic figure built on the four tones *sol*, *la*, *ti*, *do*, repeated again and again until the wood-winds play a light melody. The trumpets are heard again and a new march theme appears, followed by the return of the first theme. Finally the march theme is played by full orchestra in dignified slow tempo. The end of the music pictures the soldiers marching away in the distance.

BAGPIPE

The bagpipe is an instrument of great antiquity. It was very popular throughout Europe during the fifteenth century. It has always been a favorite in the Scotch Highlands.

It consists of a leather bag, held under the arm, which receives air by a tube stopped by a valve. It has three or four sounding pipes into which the air is pressed. One of these pipes is the chanter and gives the melody; the others, the drones, produce continuous low or bass tones.

It is said, "It takes seven generations and seven years of preparation to become a master piper."

BALALAIKA

The balalaika is a quaint old Russian instrument of the guitar family. It has three strings, which are plucked. These instruments are made in different sizes and, grouped in large orchestras, are much used in Russia.

BANJO

The banjo is essentially an American product. It originated with the negroes, who probably brought a primitive form of the instrument from Africa. To-day it is used more by white men than by negroes. The banjo consists of a flat tambourine-like parchment sound-board, held by a hollow, shallow cylinder of metal; a long neck, with frets; and five strings.

BANJO SONG, A (Homer) 3016

This is a duet for soprano and contralto voices, having a refrain for the contralto voice with an obbligato for the soprano. All the weird charm of negro melody is contained in it, although it is the composition of a modern American composer. The refrain goes to the contralto, the soprano singing a melody, or series of counter-melodies, against it, without words. This forms a vocal obbligato.

BEE, THE (François Schubert) 810

This piece of musical description was written for the violin by François Schubert, a violinist of Dresden, not the famous song writer of Vienna. The music represents the buzzing of the bee as it darts from flower to flower in search of the sweetest honey. The buzzing melody and uneven rhythm, and the constant alterations in pitch, picture the erratic flight of the busy little creature. Two pizzicato chords at the close tell us that the bee has found the flower in which lies the honey he seeks.

BROOKLET, THE (Schubert) 17532

I heard a brooklet gushing,
From its rocky fountain near,
And thro' a valley rushing,
So fresh and cool and clear.

And down the pleasant valley,
I followed all day long.
It led me on with laughter,
It led me on with song, etc.

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BY THE WATERS OF MINNETONKA (Lieurance) 18431

This composition is based on an old Indian melody, which Mr. Lieurance has used as a musical setting for a legend of two lovers, who, to escape the law against intermarriage between the

hostile Sun and Moon tribes, drowned themselves in the waters of Lake Minnetonka.

The song is sung by the Indian Princess Watahwaso, and the accompaniment is played by the composer himself.

The flute first sounds the theme or melody unaccompanied, much as would the Indian lover as he begins his serenade.

Moon deer, how near your soul divine,
Sun deer, no fear in heart of mine,
Skies blue o'er you, look down in love;
Waves bright give light as on they move.
Hear thou my vow to live, to die,
Moon deer, thee near
Beneath this sky.

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Caroling

The carol is similar to the ballad in historic development. The word comes from the French "carole," meaning a peculiar kind of dance in a ring. In the fourteenth century we find the word used sometimes to mean "dance," sometimes "song." As now used, a carol is a popular song appropriate to some special occasion or time of the year. Hence Christmas carols are songs or ballads to be used during the Christmas season. They are of two kinds, those of mirth and feasting, and those telling of Christ's nativity. The earliest recorded English carols were sung in the thirteenth century. The Christmas custom is grafted onto that of the heathen "yule-tide," a great national holiday-time.

Castanets

Castanets are characteristic of Spanish music. The word comes from the Spanish, "castaña," meaning "chestnut." For description, see page 45, "Handbook, Instruments of the Orchestra," published by the Victor Talking Machine Company.

Cembalom

The cembalom is a very ancient instrument, probably of oriental origin, and is closely related to the clavi-cembalo

(clavecin or harpsichord), from which the modern pianoforte is derived.

The instrument has been known for ages in Persia and Arabia as "santir," and the compilers of the English Bible have translated it as "dulcimer." This instrument was well-known in colonial times.

The cembalom has a trapezoidal sounding board with metal strings (each note having three or five) and is played with two leather-faced hammers. It is much used in Central Europe, and may be heard in America with Hungarian Orchestras.

Cowboy Songs

The cowboy songs are essentially American folk music, and reflect the occupations and customs of their creators, whose names have long since been forgotten.

The most characteristic of the cowboy songs are known as the "Dogie Songs," and are in the ballad form with many verses. Mr. Lomax calls these, "improvised cattle lullabies which were created for the purpose of preventing cattle stampedes." Note the slow galloping rhythm.

Dagger Dance from "Natoma" (Herbert) 55113

The *Dagger Dance* occurs at the end of the second act of Herbert's opera *Natoma*. The scene is laid in Santa Barbara, California, during the early days when that section of our country was under Spanish rule. The square before the mission church is full of people, who have gathered to take part in a fiesta. Castro, the half-breed Indian, challenges any one to dance with him the *Dagger Dance*. Natoma, an Indian girl, accepts the challenge and the two begin the dance.

The music of the *Dagger Dance* lends itself to a symbolic Indian dance, which, however, has no connection with the original Herbert number as danced in the opera. The following episodes may be taught to children of any grade, and may be adapted to any number of performers.

Formation:

Children form in single file. While in running position, each child has his arms folded Indian fashion across his chest and his body bent slightly forward. Run on tip toes.

Introduction:

First eight counts of music children stand, listening for the rhythm.

(1) Run eight counts; leader begins to form circle. Stand in place, four counts; shade eyes with right hand, and cautiously look around. Same with left hand, four counts. Repeat until circle is formed.

(2) Face inward and squat on floor swaying from side to side, arms folded. Meanwhile two scouts leave circle and run around for eight counts, listening with ear to ground for approaching enemy, eight counts.

(3) Raise both hands above head looking upward, thanking the Great Spirit for success in the hunt. Up slowly during four counts and down slowly during four counts.

(4) All run toward center, four counts; back, four counts; repeat three times. Last time all remain in center and give Indian yell, four counts.

(5) End with entering step.

Repeat each figure as desired.

DANCING SONG (RHENISH FOLK SONG) 17719

Whirling and whirling in circles so light,
Dancing and skipping from morning till night,
One, two, three; one, two, three; glide to and fro,
One, two, three; one, two, three; sing as we go.

Hand-organ's music's as good as a band,
Pavement is smooth where we trip hand in hand.
One, two, three; one, two, three; see how we fly,
One, two, three; one, two, three; Polly and I.

(From "The New Song Book and Music Reader" by Charles A. Fullerton. Published by Fullerton & Gray. Copyright, 1910.)

Directions for Dancing:

In circle formation, each child with partner.

1st line of song—with arms shoulder high, turn twice in place.

2nd line—taking partner's hand, skip twice toward center of circle and twice back to place.

3rd line—all join hands and slide four steps to right.

4th line—slide four steps to left.

Same figures for second stanza.

DANCE OF THE HOURS from "LA GIOCONDA" (Ponchielli) 55044

The Dance of the Hours is the ballet from the opera *La Gioconda.* (A ballet is a story told by means of dancing accompanied by music.) The dance tells the story of the struggle for supremacy between light and darkness. Twenty-four dances represent the hours of the day. They appear in four groups of six each.

Dawn—Clad in pink.
Noon—Clad in yellow.
Twilight—Clad in lavender.
Night—Clad in black with silver stars.

The music depicts, through changes in pitch and tempo, the appearance of the different groups, each group having its own theme, appearing in the following order: introduction, dawn, noon (bells strike hour), dawn, twilight, dawn, night, struggle (all appear).

Notice the persistence of Dawn, who struggles with each group.

DEW DROP, A (Gilchrist) 17004

Little drop of dew
Like a gem are you;
I believe that you
Must have been a star.

When the day is bright,
On the grass you lie,
Tell me, then, at night
Are you in the sky?

—FRANK DEMPSTER SHERMAN.

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DID YOU EVER SEE A LASSIE? (Folk) 17568

Did You Ever See a Lassie? is an old imitation game, in which one child stands before the others and performs an original motion in time with the rhythm and words of the song, while singing the first two lines. The others imitate this motion while singing the third and fourth lines.

Did you ever see a lassie, a lassie, a lassie,
Did you ever see a lassie, do this way and that?
Do this way and that way, do this way and that way,
Did you ever see a lassie do this way and that?
(The word *laddie* may be substituted for *lassie.*)

This song may be used for various kinds of mimetic plays—"playing orchestra," etc.

DIXIE (Emmett) 17583

Dixie is, without doubt, the best loved of all our National songs. There is something infectious about its peculiar swing and dashing melody that stirs the blood like an Irish lilt mixed with the joyous abandon of an old darky "hoe-down," and all flavored with patriotic love for our "Dixie." It is loved equally by North and South, East and West.

This song was written by Dan Emmett, a Pittsburgh actor and musician, as a "walk-around" for a minstrel performance in New York in 1859. The tune was used as a march at New Orleans and at Montgomery, Alabama. It is given on this record first with banjo, bones and tambourine in true minstrel style as it was first used; secondly, with fife and drum, as it became the great battle song of the Confederate Army; and thirdly, with full military band, as it is now used as a great national expression.

FARANDOLE from L'ARLÉSIENNE SUITE (Bizet) 839

Bizet's music *L'Arlésienne* was written to accompany Daudet's play. The music begins with the old Christmas carol,

"The March of the Three Kings," as though sung by a group of peasants on their way to church. The theme changes to the merry rhythm of the Farandole. The two themes alternate and finally appear together, ending with a vigorous finale.

The Farandole is a very old traditional French dance (18368), used as a kind of processional at fête times. The dancers form a chain and are led along by one carrying a stalk of corn. They go up and down the streets, in and out of gardens, pausing now and again to imitate some grotesque motion of the leader. Finally, the procession winds up at the village green.

FIDDLE AND I (Goodeve) 8027

By road and river, countryside and town,
I roam forever, with my fiddle brown;
Creeping under barns so gladly
When outside the winter howls,
Playing sadly, playing madly,
Waking up the rats and owls.

Ah! it was gay, night and day,
Fair and cloudy weather,
Fiddle and I, wandering by,
Over the world together.

Down by the willow summer nights I lie,
Flow'rs for my pillow, and for roof the sky;
Playing all my heart remembers,
Old, old songs from far away;
Golden Junes and bleak Decembers
Rise around me as I play.

Ah! it was gay, etc.

On, on forever, 'till the journey ends,
Who shall dissever us two trusty friends?
Who can bring the past before me,
Make the future gaily glow,
Lift the clouds that darken o'er me,
Like my trusty fiddle bow?

Ah! it was gay, etc.

—FREDERICK E. WEATHERLY.

FOUNTAIN, THE

Into the sunshine,
Full of the light,
Leaping and flashing
From morn till night!

Glorious fountain!
Let my heart be
Fresh, changeful, constant,
Upward, like thee!

—JAMES RUSSELL LOWELL.

(From Elson Grammar School Readers, Book II. Used by permission Scott, Foresman Co.)

FOUR-LEAF CLOVER, THE (Brownell) 855

I know a place, where the sun is like gold;
And the cherry blooms burst with snow,
And down underneath is the loveliest nook
Where the four-leaf clovers grow.

One leaf is for hope, and one is for faith—
And one is for love, you know,
And God put another one in for luck,
If you search you will find where they grow.

But you must have hope, and you must have faith
You must love and be strong and so,
If you work, if you wait, you will find the place
Where the four-leaf clovers grow.

—ELLA HIGGINSON.

(From "When the Birds Go North Again." Copy't by Macmillan Co. Used by special permission.)

FRENCH FOLK SONGS

A splendid number of old French folk songs have been recorded in fine French diction with just the right spirit by a French artist, Eva Gauthier, the accompaniments arranged and played by another French artist, Mr. Rosario Bourdon, both of whom "lived" them all in their childhood.

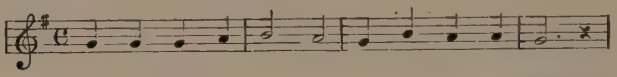
These melodies are found plentifully in our school readers with English versions, and the work of teaching them will be minimized by humming the melodies earlier for listening lessons.

The English words here given are a free literal translation simply to give the thought. They are *not* versified for singing, and singing of them is of course impossible. They are, therefore, offered as humming material only, unless the French be attempted. (Records 72165 and 72166.) The free translations are by Mr. Bourdon. For words of all songs on the records, see "A Graded List of Victor Records for Home and School."

French	*English*
AU CLAIR DE LA LUNE	BY THE MOONLIGHT
Au claire de la lune,	By the moonlight,
Mon ami Pierrot,	My friend, Pierrot,
Prête moi ta plume	Lend me your pen
Pour ecrire un mot.	To write a few words.
Ma chandelle est morte,	My candle is out,
Je n'ai plus de feu.	I have no more light.
Ouvre moi ta porte	Open your door
Pour l'amour de Dieu.	For pity's sake.

French	*English*
Au clair de la lune,	By the moonlight,
Pierrot repondit	Pierrot answered;
Je n'ai pas de plume	I have no pen;
Je suis dans mon lit,	I am in bed,
Va chez la voisine	Go to the neighbor;
Je crois qu'elle y est,	I think she is in,
Car dans sa cuisine	For in her kitchen
On bat le briquet.	Someone is striking a fire.

Au Clair de la Lune 72165 A



French	*English*
LA CASQUETTE DU PÈRE BUGEAUD	FATHER BUGEAUD'S CAP
As-tu vu la casquette, la casquette,	Did you see the cap? the cap?
As-tu vu la casquett' au père Bugeaud?	Did you see Father Bugeaud's cap?
Elle est fait' la casquette la casquette	It is made, the cap, the cap,
Elle est fait' avec du poil de chameau.	It is made of camel's hair.

During the war in Algeria, in 1840, a French Camp was caught in a surprise attack by the Arabs; Marshall Bugeaud came rushing out of his tent to get at the head of his troops. To the delight of his soldiers, he found that he still had his woolen night-cap on his head; the "Zouaves" immediately started to sing this little song with the improvised words, and it has ever since remained the march that often led the French on to victory.

French	*English*
LA MIST' EN L'AIRE	THE TUNE IN THE AIR
Bonhomme, bonhomme, que savez-vous faire?	My good man, my good man, what do you do?
Savez-vous jouer de la mist'-en l'aire?	Do you know how to play a tune in the air?
L'aire, l'aire, l'aire, de la mist-en l'aire?	Air, air, air, a tune in the air?
Ah! ah! ah! que savez-vous faire?	Ah! ah! ah! what do you do?

Dance in a circle during the first eight measures; wave hands in the air while singing, "Air, air, air;" turn around and clap hands while saying, "Ah! ah! ah!" then go back to beginning. In each of the succeeding verses replace the word "Air" with the name of a musical instrument of two syllables, like violin, 'cello, oboe, bassoon, etc., while imitating the manner of playing the instruments mentioned, then go back to the four repeated

measures with "Air, air, air, a tune in the air," with which it always finishes.

French	*English*
LE PONT D'AVIGNON	THE BRIDGE AT AVIGNON
Sur le pont d'Avignon,	On the bridge at Avignon
L'on y danse, l'on y danse;	They dance, they dance;
Sur le pont d'Avignon,	On the bridge at Avignon
L'on y danse tout en rond.	They dance, all in a ring.
Les beaux messieurs font comm' ça,	(1) The handsome men do like this,
Et puis encor' comm' ça.	And then again like this.

1—In singing "The handsome men do like this" imitate gentlemen in the act of bowing.

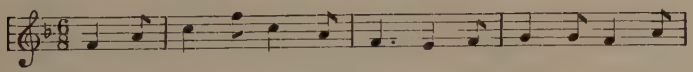
Sur le pont d'Avignon,	On the bridge at Avignon
L'on y danse, l'on y danse;	They dance, they dance;
Sur le pont d'Avignon,	On the bridge at Avignon
L'on y danse tout en rond.	They dance, all in a ring.
Les bell's dames font comm' ça,	(2) The beautiful ladies do like this,
Et puis encor' comm' ça.	And then again like this.

2—Imitate ladies in the act of curtsying.

French	*English*
SAVEZ-VOUS PLANTER LES CHOUX?	DO YOU KNOW HOW TO PLANT CABBAGES?
Savez-vous planter les choux,	
A la mode, à la mode,	
Savez-vous planter les choux,	Do you know how to plant cabbages,
A la mode de chez nous?	After the fashion, after the fashion,
	Do you know how to plant cabbages
On les plante avec le pied,	After the fashion at home?
A la mode, à la mode,	
On les plante avec le pied,	
A la mode de chez nous.	
On les plante avec la main (hand),	We plant them with the foot,
A la mode, à la mode,	After the fashion, after the fashion,
On les plante avec la main,	We plant them with the foot,
A la mode de chez nous.	After the fashion at home.

This can be continued, naming the hand, elbow, knees, etc., and going through the motion of planting with the designated part.

Savez-vous planter les choux? 72165 B



FROM AN INDIAN LODGE (MacDowell) 17035

This Indian funeral march from MacDowell's "Woodland Sketches," is said to have been founded upon a Kiowa Indian theme, a woman's song of mourning for her lost son. MacDowell

has made the melody foremost, as is typical of Indian music, in which harmony was almost unknown, but has woven as a background for this melody a web of subtle harmonies which lends color.

The introduction or first part seems to be a call for the tribe to assemble. There are two long chords, then two short ones and a crash, during which tom-toms are heard beating out their summons. Then comes a scale passage, again to the accompaniment of the sombre tom-toms. Now the song of mourning is heard, slow and plaintive as though the heart-broken Indian mother were crooning and swaying over the body of her lost one. The accompaniment here consists of a single chord on the second beat of each measure, the drums keeping the beat all the while. The song ends, and again the chords and tom-toms are heard. This is an excellent example of the minor mode.

GIANTS, THE (Gaynor) 17596

Dramatization:

Children squat on the floor and very slowly "grow" into "giants tall, as tall as tall can be." On the words "we'll bump our heads on the clouds," make bumping motion with head. Rise on toes and stretch hands upward when song says "feel the points of the tiny stars."

HAIL COLUMBIA (Phile) 17581, 18316

Hail Columbia, the first genuinely American patriotic song, gets its melody from the *President's March*, composed by Philip Phile in 1789, used at Washington's inauguration. The words are by Judge Joseph Hopkinson, (son of Francis Hopkinson, who is accredited as being America's first song writer,) and were written by him in 1798 in Philadelphia. At that time, England and France were at war and frequent violations of

American rights had occurred at the hands of each warring power, and for a time it was thought this country would become involved. *Hail Columbia* was first sung in a Philadelphia theatre. It helped kindle the fires of American patriotism.

HARK! HARK! THE LARK (Schubert) 869

Shakespeare has no more dainty inspiring verse than the "Aubade" or Morning Song, *Hark! Hark! the Lark*, from "Cymbeline." It is said that Schubert, who was very fond of the lyrics of the English master, wandered into a cafe where a friend had a volume of Shakespeare. The great song writer became interested in the beautiful poem and, seizing a bill-of-fare, hastily wrote on the back the music which stands as a model of song writing for all time. The song was composed in 1826.

Hark! hark! the lark at heav'n's gate sings,
And Phœbus 'gins to rise,
His steeds to water at those springs,
On chaliced flow'rs that lies,
On chaliced flow'rs that lies.
And winking Marybuds begin
To ope their golden eyes,

With ev'rything that pretty bin,
My lady sweet, arise!
With ev'rything that pretty bin,
My lady sweet, arise, arise, arise, etc.

Through all the silent, lovely night
The starry hosts on high
Above thee watch, in order bright,
And hope, till morn is nigh,
And hope, till morn is nigh,
That thou wilt wake, their light to greet:
Come, ope thy starry eyes!

Since thou so starlike art, my sweet,
My lady sweet, arise,
Since thou so starlike art, my sweet,
My lady sweet, arise, arise, arise, etc

* * * * *

(Copyright, 1904, O. Ditson Co. Used by permission Second and third German verses added by Fr. Reil. and translated by Isabella G. Parker)

Hey Baloo (Schumann) 18448

Hey, Baloo, my sweet wee Donald,
Picture of the great Clan Ronald,
Well doth know our gallant Chief
Whose is my young Highland Chief.

Bide, my bonny baby, bide thee
Till thy father brave can guide thee;
Thou shalt range the country through
And bring home a Carlisle coo'.

Well the Lowland churls thou'lt harry,
But among them thou'lt not tarry:
When the days of glory come,
Ne'er forget thy Highland home.

—Burns

(From "20 Song Classics." C. C. Birchard Co., Boston.)

Hills of Tyrol (Thümmel) 18665

Thy hills, Tyrol, are passing fair,
And fair thy mountain snows to see,
And strong as wine the fragrant air,
Where grows the sweet-breath'd hemlock tree.

Chorus:
Gay Tyrol, ah! dear Tyrol,
Thy children laugh, thy children sing;
Gay Tyrol, ah! dear Tyrol,
Thy gladness shines in ev'rything.

O velvet soft the meadows lie
Thy hemlock-skirted heights between,
And there I sported wild and free
Upon their crocus-dotted green.

(Reprinted by permission of Silver, Burdett & Co.)

In a Three-Horse Sleigh (Tschaikowsky) 6260

A Troika, as all good Russians know, is a team of three horses harnessed abreast. The two outer horses are trained to gallop or canter holding their heads to right and left respectively as they dash along.

This selection begins with a curious, half-melancholy Russian air, carried through many changes of harmonization. This first air dies away, and a swift, brilliant, galloping rhythm, imitative of the gallop and jingling sleigh bells is heard. The theme continues to the end of the composition with many subtle changes that fade out at last in a delicate pianissimo.

INDIAN LAMENT (Dvořák-Kreisler) 6186

Dvořák spent some time during his stay in America collecting Indian themes, and it is evident that the plaintive melody of this composition is reminiscent of his impressions of Indian life. It is from the second movement or *Canzonetta* of his *Sonatina, Opus 100.* Fritz Kreisler has done much for the music of the world in seeking out beautiful and unknown melodies, and rescuing them from obscurity. This *Canzonetta*, which he thus found and arranged for violin, has proved a most attractive concert piece under his title *Indian Lament.*

The first theme of the composition is sad and melancholy, almost a wail of grief at the fast-disappearing race of red men. In contrast, the second theme is more joyous, as if the Indian were thinking of the happier days before the coming of the white man. This gives way again to the first theme and mood, leaving uppermost the impression of the tragedy of a vanishing race.

INDIAN LULLABY (Lieurance) 564

This lullaby is the song of an Indian mother to her child, in which she tells him that when he becomes a man he will be a mighty chieftain like his father. The flute call, which is heard throughout, is that of her returning warrior signaling with his love call.

"Wi—um, Wi—um."
Hush thee, my wee flower, Um
Sleep, my wee flower in thy beaded bow'r,
Some day you'll be a Warrior, too:
Sleep, my wee flow'r, Um
Hush thee, my wee flow'r, Um.

When you wake, your chieftain you will see,
Tears on your cheeks, sparkle like stars,
Soon he will kiss them all away.
"Wi—um, Wi—um."

(Copyright. 1918, by Theo. Presser Co. Used by permission.)

INVITATION TO THE WALTZ (Weber) 6237

There is a little drama at the first of this composition in which the 'cello, representing the gentleman, pleads for a dance

and is answered by the violin, the lady, who at first refuses. Again the invitation is given, and this time accepted. The dancers take their places and with a crash the dance is on. It is well to remember the first theme, for after a while, when even more magical melodies begin to glide by, bearing with them, it would seem, the very spirits of the dancers, this wonderful theme is repeated as a counter-melody, bubbling from the wooden throat of the bassoon. Toward the end, there are three themes to be heard at once.

KAMENNOI-OSTROW (Rubinstein) 55044

This is one of the group of tone-pictures which the great Russian composer, Rubinstein, wrote while a guest at the Kamennoi-Ostrow, a fashionable island resort in the river Neva. Each of the twenty-four pieces in the group (Opus 10) is dedicated to one of the friends he made at this resort and contains in tone some characteristic of that individual or some incident in his friendship with the person.

This pensive and dreamy melody is sung by the 'cello with the flutes and violins accompanying with rippling, broken thirds. Then there is a second theme which is broken at intervals by chapel bells. A choral-like passage follows. This chant is thought to be of ancient Hebrew origin and to have been introduced into the Greek Catholic Church. The first melody returns for a time and the selection ends with the distant chant.

LEAVES' PARTY, THE (Gaynor) 18074

Dramatization:

Choose any number of children for Leaves, one for North Wind, and one for Dame Winter. During first verse, children come running in, the bold North Wind following. At beginning of second verse, North Wind begins to blow gently, the leaves dancing merrily. As the North Wind blows more and more fiercely, he tosses the Leaves to and fro until they finally fall

exhausted to the ground. In the third verse, kind Dame Winter comes; looking pityingly down upon the tired Leaves, she runs among them, covering all with her mantle of snow.

LINDEN TREE, THE (Schubert) 18330

Beside the rippling streamlet
There stands a linden tree,
Where, dreaming in its shadow,
My hours were sweet and free;
Its bark is cut with letters,
From many fancies made;
In joy and sorrow ever
I sought its graceful shade.

(Reprinted by permission of Silver, Burdett & Co.)

LO, HERE THE GENTLE LARK (Bishop) 45115

Sir Henry Bishop's setting of lines from Shakespeare's "Venus and Adonis" is a famous example of the art song. In the introduction, the flute is heard imitating the song of the lark. Then the voice enters, accompanied by passages of flute obbligato. Near the end, voice and flute sing in unison, emphasizing the flute-like quality of the coloratura soprano.

The significance of the text, a remarkable example of compressed poetic thought, is greatly enhanced by association with Bishop's music. Breton's picture, "The Song of the Lark," should be studied in correlation. (See page 42.)

Lo, here the gentle lark, weary of rest
From his moist cabinet mounts up on high
And wakes the morning, from whose silver breast
The sun ariseth in his majesty.

MARIMBA

The Marimba is an instrument of the xylophone class, and is one of the oldest of the primitive musical instruments. It has long been in use among the tribes of interior Africa, and is now popular in Central and South America. For description, see "Handbook, Instruments of the Orchestra," page 50.

MARTHA

ACT I, SCENE I.

In the court of Queen Anne of England, there lived a maid-of-honor named Harriet. She wearied of court life. The flowers,

beautiful gowns, parties, even the attentions of her cousin lover no longer interested her, and we find her at the opening of the opera, weeping, while her maid-in-waiting, Nancy, tries to comfort her and to suggest new interests. Servant maids, on their way to the Richmond Fair, are heard singing beneath the window, and suddenly inspired, Harriet decides to go in disguise to the Fair. Nancy, and the cousin lover, Tristan, protest, but finally disguise themselves and accompany her.

ACT I, SCENE II.

Scene II shows the Fair at Richmond. It is customary at the Fair to auction off to the farmers the services of men and maids as servants. Among others who come in search of help are Plunkett, a lusty farmer, and his foster-brother, Lionel. Lionel, who is the son of the banished Earl of Derby, has been brought up as the brother of Plunkett, unaware of his real parentage and rank. A ring, given to Lionel by his father, with instructions that if in trouble he should take it to the Queen, is the only remaining tie Lionel holds to his rightful position. Harriet and Nancy, in jest, accept service and the advance money from Plunkett and Lionel, which binds the bargain.

ACT II, SCENE I.

Reaching their farm house with the two new maids, the men order the maids to begin to work. Lady Harriet assumes the name "Martha," and Nancy assumes the name "Julia," one to keep the house and stable clean and the other to do the cooking. Neither of them has ever done a bit of work in her life!

When asked to spin, the girls admit they know nothing about it. Plunkett offers to teach them and sits at the wheel. It is here that the beautiful *Spinning Wheel Quartet* is sung. At the end of the spinning lesson, Nancy upsets her wheel, running out of the room, followed by the angry Plunkett.

Lionel, already madly in love with "Martha," is captivated by her pretty voice, even though she laughs at him, and asks her to sing for him. Taking a rose from her bosom, she sings for him

the familiar *Last Rose of Summer*. This song is an old Irish air, *The Groves of Blarney*, to which Thomas Moore fitted the poem. Flotow merely inserted the song into the opera.

Just as she finishes the song, Nancy and Plunkett again rush in, and while arguing, a bell is heard, striking midnight. Together the four sing the well-known *Good Night Quartet*, and the men retire for the night.

While the girls discuss their unhappy plight, Tristan's voice is heard outside, and with his help, they escape through the window.

ACT III, SCENE I.

The Queen and her train, including Lady Harriet and Nancy, have come to hunt in Richmond Forest. Plunkett and Lionel watch with interest the hunting party. Left alone, Lionel sings of his hopeless love for the lost "Martha." (*Like a Dream.*) In the midst of the song Lady Harriet enters. Surprised and unable to understand seeing her in the attire of a lady, Lionel proclaims his love.

Lady Harriet spurns him and calls to her help the hunting party. Hearing the commotion, Plunkett arrives and the two men assert vehemently that these are the maids they hired at the Fair and who escaped from their farm house. The situation is a hopeless tangle, and Lionel is broken-hearted.

ACT IV, SCENE I.

At his farm house, Plunkett sits pondering on the lot of the unhappy foster-brother, when Nancy comes in. Together they decide to present to the Queen the ring which Lionel's father had given him and to try to straighten out his sad plight.

ACT IV, SCENE II.

Lionel's ring has proved his rightful rank, but refusing to accept, he continues to brood over Lady Harriet's spurning him in the Richmond Forest. In an effort to restore Lionel, they reproduce the scene of the Richmond Fair. Lady Harriet re-

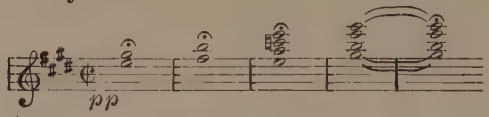
turns to him, as "Martha," and sings again the *Last Rose of Summer*. They are reunited, as are also Plunkett and Nancy, and all ends happily.

MIDSUMMER-NIGHT'S DREAM (Mendelssohn)

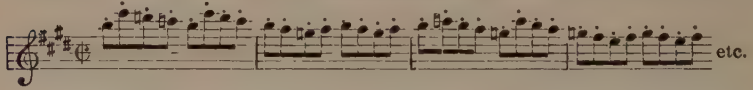
Shakespeare has inspired much music, as well he might, but none is lovelier than the incidental music for *A Midsummer-Night's Dream* composed by Mendelssohn.

The *Overture* (35625) pictures in music the four groups appearing in the play: the fairies, the duke and his followers, the four lovers, and the tradespeople.

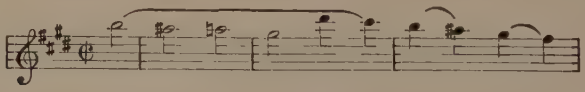
It begins with four chords played by the wood-winds, transporting us to fairy-land:



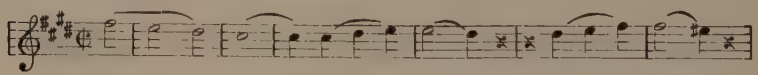
Just as we are carried into fairy-land, we hear the bustling, tripping movement of the fairies dancing, given by the strings:

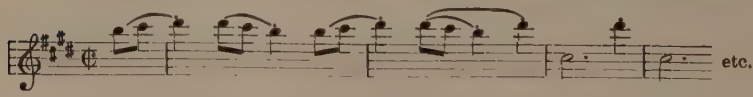


The music now changes and we hear a broad dignified melody, which introduces Duke Theseus and the members of his court:



A tender, romantic melody played by the strings introduces the four lovers:



At this point the comic theme of the tradespeople appears:

As this fantastic march progresses, we may distinguish the snores of Nick Bottom and the braying of the ass, which are here given by the bassoons and tubas.

The fairy music again appears, as the fairies dance about for awhile; then with a beautiful song-like melody the Queen is lulled to sleep.

The *Overture* ends with the same four magic chords heard at the beginning.

ACT I—THE PALACE OF DUKE THESEUS

A long while ago when people believed in fairies, the city of Athens was ruled by a noble duke named Theseus. The entire city was in a bustle of preparation because of the approaching wedding of Duke Theseus to Hippolyta, the Queen of the Amazons.

One morning, three days before the wedding, while Theseus was holding court in his palace, there came before him the aged Egeus, who had come to ask the Duke to punish his daughter, Hermia, for disobedience. Egeus had commanded his daughter to marry Demetrius, a young Athenian, whom he favored, but Hermia had already promised her hand and heart to Lysander, another noble youth.

In those days there was a law in Athens which directed that daughters must marry as their fathers willed; if they refused they were put to death or else compelled to become nuns.

Theseus was bound by the law, so he commanded Hermia to wed Demetrius within three days, or else submit to the cruel penalty of the Athenian law.

After this verdict, Hermia and Lysander decided to run away together outside the city walls where the Athenian law would not affect them.

Hermia very unwisely told her friend, Helena, of the plan. Helena immediately told Demetrius, with whom she was in love, thinking that by telling him she might win back his affection. That evening Demetrius, followed by Helena, started after the runaways.

ACT II—A WOOD NEAR ATHENS

The wood where the four young people met was full of fairies and elves. Although these little creatures were not visible to mortal eyes, yet they took a keen interest in all human affairs.

To prepare the audience for the entrance into the land of the fairies, Mendelssohn wrote the *Scherzo* (6238). This pictures the play of the elves and fairies. The flute and strings in rapid passage on a high pitch give the *Scherzo* the gossamer lightness of the fairies, as they trip from flower to flower or fly swiftly through the air.

The fairies sing the trio, *Over Hill, Over Dale* (17209), at the beginning of Act II. The music even without the words would tell the same story.

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere.
Swifter than the moon's sphere,
And I serve the fairy queen.

Oberon, the king of the fairies, and Titania, his queen, are having a quarrel. In revenge, King Oberon decides to play a trick upon Titania. He calls Puck, his favorite sprite, and bids him watch until the Queen is asleep, then drop into her eyes the juice of a magic flower. This juice would cause her to love the very first person she looked upon when she awakened.

On his way to find Titania, Puck is ordered by Oberon to stop and squeeze some juice into the eyes of Demetrius, so he will fall in love with Helena.

SCENE II—ANOTHER PART OF THE WOODS

Titania enters with her fairy train. The queen commands, "Come, now a roundel and a fairy song—sing me now asleep."

Mendelssohn has written a fairy lullaby, *You Spotted Snakes* (55060), for these words of Shakespeare. Titania falls asleep

and Oberon enters and squeezes the magic juice into her eyes.

As a result of Puck's prank, both Demetrius and Lysander happen to see Helena first when they awaken, so both fall in love with her. This leaves Hermia to wander about alone.

The *Intermezzo* (35527) is usually played after Act II, and pictures in tone Hermia's distress as she awakens and, finding Lysander gone, starts out in search of him. A beautiful theme in 6/8 measure expresses the conflict of emotions in Hermia, as she searches about for her lover. The movement changes to a semicomic movement in 2/4 measure, in which the bassoon takes the melody of the tradespeople's march, thus preparing the audience for the comic scene of the "Hard Men of Athens" in Act III.

ACT III—IN THE WOODS

It chances that on this very same night have come to the wood six Athenian tradesmen, the "Hard Men of Athens." They are to rehearse a play which they hope to present before Duke Theseus on his wedding day.

Puck appears and mischievously puts a donkey's head on Nick Bottom, the leader. This terrifies the five other men and they run back to their homes.

Queen Titania awakens and this donkey is the first thing she sees. Because of the spell of the magic juice, she thinks she loves the donkey.

Oberon finally removes the charm from Titania's eyes and they make up their quarrel. They then plan how they can straighten out the affairs of the four Athenian lovers. The fairies cast their spell of sleep upon all four to remove the charm from Lysander's eyes, so that when he awakes, his love for Hermia will be restored.

The *Nocturne* (night-piece) (35527) follows Act III, where the curtain has just fallen upon the four Athenian lovers asleep. The French horn plays the beautiful melody.

ACT IV—IN THE WOODS

Next morning, Duke Theseus and his bride, with Egeus and other members of his court, are hunting in the forest. The sound of the hunting horns awakens the four lovers. Demetrius no longer seeks the hand of Hermia, but now asks the Duke's permission to marry Helena. This request the Duke gladly grants and announces that the marriage ceremonies of the four young Athenians will take place with his own on the following evening.

The Wedding March (6302) is in dignified ceremonial style and is played after Act IV.

MINSTREL BOY, THE (Irish Tune) 763

The Minstrel Boy is a song of Thomas Moore, set to an old Irish air, *The Green Woods of Tringha.* It is a song which gives a picture of the "Minstrels of the North" and their place in the life of the period.

The minstrel boy to the war has gone,
In the ranks of death you'll find him.
His father's sword he has girded on,
And his wild harp slung behind him.
"Land of Song," said the warrior hard,
"Tho' all the world betrays thee,
One sword, at least, thy rights shall guard,
One faithful harp shall praise thee!"

The minstrel fell! but the foeman's chain
Could not bring his proud soul under.
The harp he loved ne'er spoke again
For he tore its cords asunder.
And said "No chains shall sully thee,
Thou soul of love and brav'ry!
Thy songs were made for the pure and free,
They shall never sound in slavery."

MINUET

The minuet is a stately old French dance in $\frac{3}{4}$ measure. It was originally a folk dance, and came from the province of Poitou about 1650. The name comes from the French word, "menu" (small), and alludes to the small, dainty steps of the dancers. Louis XIV of France and Charles II of England made this dance fashionable at court, and during the eighteenth century special minuets were composed for the king's birthday. The

minuet became the favorite dance of Colonial America, and was danced in the time of Washington. The composer, Lully, first used it as an orchestral form, and soon Bach and Handel introduced it into collections of dances called "Suites." The composer, Haydn, quickened its tempo and made it the third movement of his symphony form. The classic composers continued so to use the minuet.

Minute Waltz (Chopin) 810

The *Minute Waltz* is so called because it can be played within the space of a minute. The French call this the "little dog waltz," because of the story of how the pianist, Chopin, came to compose it. Chopin is said to have written this upon watching the antics of a little dog whirling madly around trying to catch his own tail. It is interesting that the music seems to depict the little dog becoming weary, resting a bit, then renewing the pursuit of his tail.

Morning Song (Grieg) 17532

Day is returning bringing the light,
Darkness has vanished, gone is the light,
Over the hills we are roaming.
Wake, oh wake, the birds all sing,
Wake, oh wake, the valleys ring,
Wake all, delight with the morning

Wake, oh wake, the birds all sing, the birds sing,
Wake, oh wake, the valleys ring, the valleys ring,
Tra la la la, Tra la la la,
Tra la la la, Tra la la la,
Wake all, delight with the morning.

(From "20 Song Classics." C. C. Birchard & Co., Boston)

Mother Goose Songs

1.	Baa, Baa, Black Sheep	17937
2.	Bean Porridge Hot	35225
3.	By-lo	35225
4.	Crooked Man, The	18076
5.	Death and Burial of Cock-Robin	19060
6.	Dickory, Dickory, Dock	19060
7.	Diddle, Diddle Dumpling	35225

8.	Feast of Lanterns	18076
9.	Georgie Porgie	18076
10.	Hey diddle, diddle	17004
11.	How Many Miles to Babylon?	17937
12.	Humpty Dumpty	18076
13.	I Love Little Pussy	18076
14.	Jack and Jill	19060
15.	Jack Spratt	19060
16.	Little Bo-Peep	17004
17.	Little Boy Blue	19060
18.	Little Jack Horner	17004
19.	Mother Goose Lullaby	17719
20.	Mother Hubbard	18076
21.	Over the Hills and Far Away	19060
22.	Pussy Cat	18076
23.	Ride a Cock Horse	17004
24.	Riggetty Jig	17719
25.	Sing a Song of Sixpence	18076
26.	To Market	18076
27.	Tommy Tucker	18076
28.	Twinkle, Twinkle	17004, 18887
29.	Wee Willie Winkie	35225

MR. DUCK AND MR. TURKEY (Neidlinger) 17776

Dramatization:

Choose one child for duck, and another for turkey. Select place for home of each.

Mr. Duck—Child squats down, forearms raised to level of bust, elbows drawn back as far as possible, hands dropped at the wrist stiffly. With head nodding, he walks waddle fashion.

Mr. Turkey—Body bent slightly at waist, to assist in throwing out chest to fullest extent; thumbs in arm holes, head nodding slowly and majestically; walk with prancing step to imitate strut of turkey. Suit action to the words of the song.

"Mr. Duck went to call on Mr. Turkey," walking in manner described above. At words, "How d'ye do," he makes more elaborate bow and quacks. Mr. Turkey answers with his gobble. Mr. Duck turns to go home and Mr. Turkey says, "I'll go with you," so they walk along together, the duck waddling and quacking and the turkey strutting and gobbling.

Negro Spirituals

Folk music in our country finds its best expression in the songs of the negroes of the South. They made songs for all occasions: loading and unloading boats, working in the cotton fields, hoeing corn, as well as for social gatherings. The negro has a peculiarly accurate sense of rhythm, as well as a marked native sense of harmony.

The deeply religious nature of the Southern negro is reflected in his song. These religious songs, or "spirituals" as they are called, grew up in the same folk manner as did his other songs, and so differ greatly from the church music with which most of us are familiar. The changing conditions of the negro since the days of slavery, and the lessening of the emphasis on religious life has brought also a disuse of the old "spirituals." The people of the North and of other countries know these songs through the singers from Fiske University and from the Tuskegee Institute, who produce with true fervor the songs of their own race.

Nutcracker Suite, The (Tschaikowsky)

Tschaikowsky's music, *The Nutcracker*, was written for a ballet which was based on Dumas' translation of E. T. A. Hoffman's story, "Nutcracker and the Mouse King."

The story tells of a little girl, Marie, and her Christmas party. All her little friends come, play about the beautiful tree and receive gifts. Among other gifts, Marie receives a wonderful silver nutcracker. Her brother, Fritz, and the other boys snatch it away, and while playing with it, somehow the silver nutcracker is broken.

The party over, the guests go home, and Marie goes up to bed, but she cannot sleep, and keeps thinking about the broken nutcracker. Finally she steals down stairs just to look at it again. It is midnight. She hears a noise, as though mice were scampering about. When she reaches the foot of the stairs, she beholds a strange sight. The great tree grows and grows, and all

the honey-cakes and playthings come to life, including the broken nutcracker.

A fight begins between the honey-cakes and the mice, in which the cakes are defeated. The tin soldiers, under command of the Nutcracker, rush into the fight. The King of the Mice and the Nutcracker meet in deadly combat, and just as the King is about to be victorious, Marie pulls off her slipper and throws it at him. He dies and the mice are defeated. At the same moment, the Nutcracker is changed into a handsome prince, who thanks her for saving his life and then takes her away to the Land of the Sugar Plum Fairy. Here they are entertained by the whole of the court, and fairies and dolls dance for them.

The music is usually arranged in the Suite as follows:

Danse Characteristique (16974). (Procession around Tree at party.)

Dances in the Land of the Sugar Plum Fairy:

Danse Arabe (45053) (Arabian Doll); *Danse de la Fée Dragée* (——*) (Sugar Plum Fairy); *Danse Russe-Trépak* (——*) (Russian Doll); *Danse Chinoise* (45053) (Chinese Doll); *Danse des Mirlitons* (45053) (Toy Flutes); *Valse des Fleurs* (35717) (Waltz of the Flowers).

OATS, PEAS, BEANS (Folk) 17567

Oats, peas, beans and barley grow,
Oats, peas, beans and barley grow,
Do you or I or anyone know
How oats, peas, beans and barley grow?

Children dance to the left around child in center, who represents farmer.

First, the farmer sows his seed. (Drop right hand in sack on left shoulder, sow the seed from left to right.)

Then he stands and takes his ease. (Stand erect and fold arms.)

He stamps his foot and claps his hand. (Stamp foot, clap hands.)

And turns around to view the land. (Place right hand to forehead, turn around in place viewing fields.)

Waiting for a partner. (Join hands and circle around.)

* Record in preparation.

Open the ring and choose one in. (Farmer in center chooses a partner from circle.)

While all the others dance and sing: tra, la, la, la, la, la, la, etc.

Children in circle stand still and sing tra, la, la, clapping as farmer and his partner dance around inside the circle. At end of stanza, the farmer returns to circle, and his partner becomes the farmer.

OF A TAILOR AND A BEAR (MacDowell) 18598

Of a Tailor and a Bear is a charming setting by MacDowell (under the *nom de plume* of Edgar Thorn) of an old tale.

This happy tailor loved music and kept a violin near his bench. While at work one day, he heard a commotion outside, but thinking it was nothing important, went on sewing. In another moment he was frightened almost out of his wits by seeing a great bear in his doorway. Luckily he remembered instantly that bears love music, so, seizing his violin, he began tuning it. The bear reared on his hind feet and began to dance around and around slowly and clumsily to the tailor's music. The bear growled to show the tailor the music was too fast. The tailor again tuned his violin and played more slowly. The keeper then came to take the bear away. The tailor, naturally, was very happy, put down his violin and resumed his work. Just as he started to thread a needle, he heard a growl, but the bear did not come back again. The tailor gave a sigh of relief. Thankful and happy, he began to whistle and made his needle fly as he heard the bear going away, growling at every step.

The following episodes may be heard in the selection: tailor's sewing tune; bear causes commotion outside; tailor's sewing tune; bear appears; bear growls; tailor tunes violin; plays for bear to dance; bear growls, wants slower music; tailor tunes violin again; tailor plays slower tune (bear dances); keeper comes to find bear; tailor's sewing tune; tailor whistles happy tune; bear in distance.

ORCHESTRA

For the history, development, and uses of the orchestra, see "Handbook, Instruments of the Orchestra," published by the Victor Talking Machine Company.

The following suggestions of the personalities of the instruments will be helpful:

String Choir

Violin (First) Violin (Second)	Soprano Second Soprano	Brilliant; all emotions; feminine quality.
Viola	Alto	Calm; meditative; expressive of melancholy.
Violoncello	Tenor	Tender and languishing; dignity without passion; masculine quality.
Contra-Bass	Bass	Ponderous; impressive; suggests Fate.
Harp	Compass, 6½ octaves	Heavenly ecstasy; lyric; luxurious; faint tinkle of bells.

Woodwind Choir

Piccolo	Octave higher than flute	Gay; lively; shrill demoniac effects.
Flute	Coloratura Soprano	Agile; brilliant or plaintive. Imitates bird notes.
Oboe	Lyric Soprano	Pastoral effects; gay or pathetic; penetrating and reedy.
English Horn	Alto	Pastoral effects; melancholy tone of the shepherd's pipe.
Clarinet	Dramatic Soprano	Mellow and expressive; heroic love.
Bass Clarinet	Bass	Sombre; noble and impressive.
Bassoon	Bass	Pastoral effects (upper register); humorous effects (lower register).

Brass Choir

Trumpet	Soprano	Martial; brilliant.
French Horn	Alto	Romantic; noble; hunting scenes.
Trombone	Tenor (or Baritone)	Solemn; overwhelming majesty.
Tuba	Bass	Noble and dignified; sometimes brutal and powerful.

Percussion Choir

Kettle Drums	(Tympani) Bass	Explosive effects; thunder; suspense.
Snare Drum Bass Drum		Military marching effects.
Cymbals		Conflict; wild festivities.
Orchestra Bells		Bell effects; church chimes; clocks striking.
Celesta	Compass, 5 octaves	Tinkling sweetness; pure clear bell tone.
Tambourine Castanets		Spanish and Gypsy effects.
Triangle		Rhythmic effects.

Orchestral Instruments

(Outline of sequential steps for teaching with record accompaniment.)

I. Pantomime motions used in playing instruments. See First Year, Lesson Eighteen.

Music—Use any record with steady rhythm and short phrases (*e. g.*, 35397).

1. *Bass drum*: Left palm for drum. Right fist for drumstick. Beat once for every measure.

2. *Small drum*: Drumstick in each hand, beating twice for each measure.

3. *Castanets:* Snap fingers over the head in time with music.

4. *Cymbals:* Hands move up and down sliding palms.

5. *Trombone:* Left fist at mouth, right moving forward and back.

6. *Tambourine:* Shake left hand, hitting it with right on first beat of each measure.

7. *Violin:* Left arm extended as if holding violin, bow in right hand.

8. *Xylophone:* Use first finger on each hand for hammers with desk as xylophone.

Suggestions:

1. Show chart of each instrument, calling attention to insert of player and manner of holding instrument.

2. Imitate each instrument for an entire theme (usually eight measures) thus developing a feeling for musical form.

3. Develop leaders from class and observe usual orchestra customs.

4. Do not begin until second theme. Be very strict that no child plays his instrument before the leader's signal. This will furnish actual practice in ensemble playing.

5. Each child selects an instrument to pantomime and is seated with group playing the same instrument.

6. Develop feeling for rests by having children follow notation of four notes (motions) and four rests (no motions).

II. Play upon crude instruments created from materials at hand.

Children improvise instruments and play as suggested for pantomine.

1. Railroad spikes.

2. Two pieces of horse-shoe.

3. Spoon hit against tumbler.

4. Linen covered with a coat of shellac and stretched over hollow box. Beat with stick.

5. Wooden pencil box filled with marbles.

6. Bells of different tones.

7. Silver spoons of different sizes suspended with strings from a wooden rod and struck with hammer.

8. Round oat-meal box struck with hand.

9. Sand-paper tacked on erasers and rubbed together.

III. Distinguish toy instruments in *Toy Symphony*.

IV. With record, play upon toy sound-producing instruments: trumpets, xylophone, bells, etc. See Notes, page 226.

V. Study orchestral instruments by sight (charts), sound (records), and story (history and development from "Handbook,

Instruments of the Orchestra"). Distinguish tone quality of instruments when heard in solo, combination, and orchestra.

VI. Play actual orchestral instruments, following artists' interpretations, tone color, phrasing, etc., on records.

PEER GYNT SUITE (Grieg)

Grieg's music, *Peer Gynt*, was originally written as incidental music to accompany Ibsen's drama by the same name. It is now commonly arranged in suites, which do not adhere to the original order of the selections as they were used with the story.

The drama tells of Peer, a typical ne'er-do-well, irresponsible youth, who delights in telling wild tales of adventure to frighten and worry his old mother, Ase.

In the Hall of the Mountain King 18042.

To the wedding of Ingrid, one of his former sweethearts, Peer goes uninvited and there meets Solvejg, a sweet country maiden, with whom he falls in love at sight. In a spirit of reckless adventure, however, he steals the bride and carries her away to the mountains, but he soon deserts her and flees deep into the forest, where at nightfall he is surrounded by trolls, who first entertain and then torment him with their pranks. The approach of dawn brings their mad whirl to a close.

Death of Ase 35470.

After this and other wild adventures, Peer returns to his mother's hut to find her on her death-bed. He tries to comfort her with stories, and then he gives directions to a faithful neighbor for his mother's burial and sets forth for strange lands.

Anitra's Dance 18042.

Peer spends many years in wandering. His merchant enterprises in America have brought him great wealth, with which he thinks to buy power and happiness in an empire of his own. The explosion of his yacht leaves him penniless on the shores of Africa.

On an oasis in the desert he finds a horse, rich dress, and jewels. These he dons and rides boldly to the Bedouin camp, where the superstitious Arabs greet him as a prophet. Anitra, the beautiful daughter of the Bedouin Chief, delights him with her dancing. They fly to the desert together, but Anitra succeeds in cajoling from him his purse and jewels, and then rides alone back to the camp.

Morning 35470.

Peer, again friendless and penniless, goes to Egypt. *Morning* pictures the quiet beauty of the sunrise, as Peer stands early one morning gazing at the great Statue of Memmon, which tradition says sings every day at sunrise.

Sunshine Song 55108.

While Peer wanders in foreign lands the faithful Solvejg, whom he truly loved in spite of his idle ways, waits patiently for his return. *Solvejg's Song* is the song she sings as she sits spinning in the open doorway of her cottage.

Solvejg's Cradle Song 45321.

Weary of wandering, Peer finally returns to his native land. Just off the coast of Norway the ship on which he returns is caught in a destructive storm. The ship is beaten to pieces by the waves, but Peer floats ashore on a raft.

The drama ends with the returned Peer before the house of Solvejg. Her faithful, patient love has brought him home once more. His face buried in her lap, he listens, repentant, while she sings to him a song of rest.

Sleep, my darling, my baby boy!
I will rock thee, my child, and watch thee.
Still in my lap he hears me sing my song,
With me has he sported every day, all day long;
Upon his mother's bosom fain he'd lie every day, all day long;
May God bring him joy!

I gladly pillow on my heart his brow, every day, all day long;
So tired is he now.
Sleep, my darling, my baby boy! Sleep! Sleep!
I will rock thee, my child, and watch thee, Sleep! Sleep!
I will rock thee, my child, and watch thee,
Sleep my darling, my baby boy!

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PIANO, THE

That most familiar of all musical instruments, the piano, is the last development of an old string family. Cristofori, a harpsichord maker of Padua, invented the first instrument in 1709. The early pianos were in "grand" form, then the square (no longer made) was developed, and in 1800, near Philadelphia, the first upright piano was made in America. The tone of the earliest pianos was hard and dull, the hammers being made of wood covered with membrane, but the invention of felt hammers and dampers gave both brilliance and softness to the tone of the modern piano.

PIZZICATO FROM SYLVIA BALLET (Delibes)——*

This part of the ballet tells of Cupid, who brings before the shepherd a nymph, Sylvia, who is the chief attendant of the Moon Goddess. With Sylvia are ten other nymphs.

The music is in five parts:

I. Introduction of dancers.
II. Dance of the nymphs. (Quick mechanical movements.)
III. Solo dance of Sylvia. (Smooth, gliding movements.)
IV. Sylvia and nymphs dance together.
V. Dance of the nymphs repeated.

POET AND PEASANT OVERTURE (von Suppé) 16385

This celebrated overture affords an interesting study in contrasting themes. It opens with a quiet introduction, with smoothly flowing, graceful melody, suggestive of the dreamy meditation of a poet. Then comes a faster movement for the full

* Record in preparation.

orchestra, merging into a waltz theme, depicting the sturdy, joyous life of the peasants. This develops into a fast, furious movement, followed by a return of the waltz, before the brilliant, rushing coda.

POMP AND CIRCUMSTANCE (Elgar) 35247

This composition was first performed during the festivities incident to the crowning of King Edward VII, 1901, and became very popular. After a brilliant opening, the music breaks out into a wonderful song-like melody. This tune has been adapted to words and as *Land of Hope and Glory* is sung all over the British Empire as a sort of unofficial National anthem. The finale will be recognized as made up of phrases taken from the first theme.

POSTILION, THE (Taubert) 18330

I'll be a gay postilion,
With boots and spurs I'll go,
I'll drive four dashing ponies,
A golden horn I'll blow.
Tra-ra, tra-ra, tra-ra, tra-ra.

(From "New Song Book and Music Reader." Copyright, 1910, by Charles A. Fullerton. Used by permission.)

Many years ago before there were railroads, people traveled and the mail was carried by post chaise or coach or stage drawn by four or six horses. Often a postilion, usually a boy, rode one of the horses and blew a horn when approaching a town to announce their coming.

RAIN SONG (Smith) 17004

Rain, rain, do not go,
Rain, rain, we love you so!
Make us music on the pane,
Drum to wild wind's fiddle strain,
Make us pools wherein to float
Ev'ry little painted boat.
Rain, rain, do not go,
Rain, rain, we love you so!
Make the brooklet's water high,
Then our tall boots we may try;
Wash the grimy city clean,
Make the lawns and meadows green.
Rain, rain do not go,
Rain, rain, we love you so!
If you're warm and soft and mild,
Then each strong and healthy child,
Waterproofed, berubbered too,
Forth shall go to play with you.

—ELEANOR SMITH.

(From "Modern Music Primer." Copyright, 1901, by Silver, Burdett & Co. Used by permission of the publishers and Eleanor Smith.)

RIGGETTY JIG 17719

So fast, so fast my horse can go,
O riggetty, riggetty jig, you know,
He's just the branch of a willow tree,
O riggetty jig, you see.

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Gallop forward eight counts; on word "know," all stand still. On "He's just the branch of a willow tree," hold up stick in right hand. On "O riggetty jig," gallop two steps. On "you see," all bow. Wands, umbrellas, or real or imaginary sticks may be used.

ROUNDS 18277

The catch or round marks early successful attempts of mankind to sing in parts, most primitive music being monody. One of a group of two, three, or four singers would begin a tune and sing it to its completion; at the end of the first phrase, a second and in turn a third or fourth singer would enter, singing the same tune, thus establishing a principle in part singing known as "canon." We find traces of these old rounds in England and France in the eleventh and twelfth centuries.

Early to Bed, a three-part round of American origin, is printed in Benjamin Franklin's "Poor Richard's Almanac":

Early to bed and early to rise,
Makes a man healthy and wealthy and wise,
Wise, healthy and wealthy.

Three Blind Mice is a very old English three-part round:

Three blind mice, three blind mice,
See how they run, see how they run,
They all ran after the farmer's wife;
She cut off their tails with a carving knife;
Did you ever see such a sight in your life
As three blind mice?

Good Night is a round of German origin:

Good night to you all, and sweet be your sleep;
May angels around you their silent watch keep;
Good night, good night, good night, good night.

Scotland's Burning is of old English origin and dates from 1611 or earlier:

Scotland's burning, Scotland's burning,
Look out, look out;
Fire, fire, fire, fire,
Pour on water, pour on water.

Row, Row, is a four-part round of American origin, by E. O. Lyte, in which the words suggest the rhythm:

Row, row, row your boat,
Gently down the stream,
Merrily, merrily, merrily, merrily,
Life is but a dream.

Lovely Evening is an old German, three-part round in which an imitative bell effect may be produced by prolonging the words "ding, dong":

Oh, how lovely is the evening, is the evening,
When the bells are sweetly ringing, sweetly ringing!
Ding dong, ding dong, ding dong.

SEE-SAW (Gaynor) 17596

See-Saw is a quaint song based on the old game loved by all children. Here one child, with outstretched arms swaying up and down, acts as the board. Two others, facing him on either side, alternately rise and sink in imitation of the real "teeter-totter."

SEE-SAW, MARGERY DAW (Elliott) 18330

See-saw, Margery Daw,
Jack shall have a new master;
He shall have but a penny a day,
Because he won't work any faster.

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Children face each other, partners clasping hands. In rhythm, swing arms from side to side. At the last line of song, "wring the dishcloth." (Both children turn quickly under arms raised high over head, hands still clasped.)

SOLDIER BOY (Folk) 17568

This is a good little march for first grades. The drum effects in the record accent the rhythm. Paper hats and a flag will add to the interest.

Soldier boy, soldier boy, where are you going,
Bearing so proudly the red, white and blue?
I'm going where country and duty are calling,
If you'll be a soldier boy, you may go too.

One boy, holding flag, marches around the room, while children sing the first two phrases. He answers them with the third phrase. At the beginning of the next phrase he salutes another child, who falls in line behind him. Now two children are marching. The song is repeated, and at the beginning of the last phrase each child salutes another and these fall into line. Now four children are marching. This may be repeated until all the children are marching.

SONG OF THE VOLGA BOATMEN (Folk)—English translation

72655, 73153

* Yo, heave ho! Yo, heave ho!
Let us pull once more, once more!
Yo, heave ho! Yo, heave ho!
Let us pull once more, once more!

Look! the birches nearing us,
Curly birchtrees soon we'll pass!
Ai da da, ai da! Ai da da, ai da!
Curly birchtrees soon we'll pass!
Yo, heave ho! Yo, heave ho!

This is the song of the Volga bargees, as they haul their heavy craft against the tide. As the song grows nearer and nearer, the theme becomes more hopeful, at the prospect of soon completing their task. They again devote themselves to their work, and journey on into the distance.

SOUSA, JOHN PHILIP

Perhaps no single American composer has attained the popularity of John Philip Sousa. He was born in Washington, in 1854, where his father lived as a political exile from Spain. While still in the early teens, he played in public orchestras and in the United States Marine Band, one of the best military bands in the world, and of which he became leader at the age of twenty-six. He later withdrew from government service and became leader of his own band, soon well-known throughout the country. During the War, he was leader of the Great Lakes Naval Training Station Band.

Sousa is commonly known as the "March King." His marches have been played by thousands of bands in the United

* Ei Uchnam

States and have been heard all over the world. His best-known work is the patriotic march, *Stars and Stripes Forever.*

SPANISH GYPSY (Folk Song) (3/4—Key of F) 18330

I dance the bright bolero, And the fruit grows sweeter ev'ry day.
Each village maiden loves my lay, I dance the bright bolero,
When in vineyards grapes do ripen, With flying feet and song so gay.

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SPINNING SONG (Kullak) 18598

This is an example of imitative music. Notice the mood of the spinner, the rhythm of the treadle, and the whir of the wheel.

The first theme imitates the rhythm of the treadle, and the whir of the wheel. The second theme is the happy tune sung by the spinner. The imitative rhythm is interrupted several times as if the flax has become tangled.

STAR-SPANGLED BANNER, THE 17581, 45135

During the War of 1812, Francis Scott Key, a young lawyer of Baltimore, sought the release of a medical friend, Dr. Bean, who had been captured by the British and was detained on one of the warships bombarding Fort McHenry. With a flag of truce and a letter from the President, Key rowed out to the vessel on September 13, 1814, and obtained his request; but as an attack on the Fort had been planned, they were not allowed to leave until the next day. During the bombardment, Key anxiously watched the stars and stripes floating over the fort until night-fall, and when morning dawned saw, to his great joy, that the flag "was still there." Seizing a scrap of paper he wrote the first stanza of *The Star-Spangled Banner*, completing the song ashore. He adapted it to an air, accredited to Samuel Arnold, for an English song, entitled *To Anacreon in Heaven.*

SURPRISE SYMPHONY—ANDANTE (Haydn) 35243

The Haydn *Symphony No. 5*, familiarly known as the *Surprise Symphony*, was one of several written in 1791, while the composer was at the court of Prince Esterhazy. The Andante is the second

movement and is in song-form, peaceful and calm until it is interrupted by the crash of the "surprise chord" which gives the work its name. It is said the Prince had complained that his music was dull, so, when the court had been lulled to sleep by the soothing strains of the movement, Haydn inserted this chord in order to play a joke on the court.

The theme of the Andante is built on the familiar tonic triad—*do do mi mi so so mi.* This melody will be heard almost constantly throughout, sometimes tossed from the upper instruments to the lower, sometimes nearly hidden from view behind a counter melody or ornate obbligato, again used as a subdued accompaniment for a new melody. It is always present, however, either as first announced in major, or in minor mode, or even inverted. Even in the finale, snatches of small parts or figures from the theme are forced to the end. The "surprise chord," an identifying feature, comes during the second statement of the theme at the end of the eighth measure in Part II.

SWAN, THE (Saint-Saëns) 45096

This celebrated composition by the noted French composer, the late Camille Saint-Saëns, is an excellent example of descriptive music which is also replete with poetic beauty. It is from the suite, *The Carnival of Animals*, in which Saint-Saëns pictured in tone the portraits and habits of certain birds and animals. The smoothly flowing melody sung by the broad-toned 'cello represents the swan as it glides gracefully over the placid lake. Water on the stones is suggested by the delicate piano accompaniment.

SWEET THE ANGELUS IS RINGING (Smart) 55055

Henry Smart is known to the world as a great English organist. He wrote much service music for the church and many hymns, all of which have that churchly beauty without being elaborate. He seemed particularly inspired when writing for

women's voices. *King Rene's Daughter*, from which this selection is taken, is a popular cantata.

Sweet the Angelus is ringing
O'er the river, up the dell;
Peace and rest to labor bringing,
Chimes the bell, chimes the bell.

All the vineyard bow'rs are still,
O'er the mountain side,
Dreams the shadow on the hill,
Dreams upon the tide.

Village lights with cheery beam,
Through the twilight come;
Dropping down the fleeting stream,
Glides the fisher home.

Sweet the Angelus, etc.

* * * *

SYMPHONY

The symphony is the highest form of expression in musical composition. It is of comparatively modern development, originating with Haydn. (See Boyhood of Haydn, page 231.) It was the outgrowth of the earlier forms of the suite, overture, and sonata. The name was originally used to mean an instrumental interlude in an opera or oratorio, but soon came to signify the most advanced form of writing for instruments alone.

The old classic symphony was arranged usually in three or four parts, or movements, the second or third part always a dance, commonly the minuet. One movement, usually the first, was required to be in *sonata* form. "Key" or tonality is the fundamental upon which a symphony is built, hence so many of them have no name other than the *key* in which they are written.

Part I, or first movement, in Sonata Form.

(a) Sometimes has an introduction, followed by a statement of themes known as the Exposition. The first theme is stated at the beginning as a "text" or subject, as in a sermon, essay or lecture, and is written in the key or tonality which is to govern the entire composition. The codas and endings are given over to reiterating and drumming into our ears the original key or home-tone. There is always a second (and sometimes a third) theme which furnishes contrast and opportunity to go away

from the home-key into a related key, or keys, and home again, like children going from home to school and back again, sometimes calling at a neighbor's home *en route.*

(b) The second part of the sonata form is called most often the "Development," in Germany, the "Working Out," and in England, "Free Fantasia." It is as though in thoughts and day-dreams one might go from home to school, like a flash, thinking things out, as in one place or the other, on the road or at a neighbor's home (like moving pictures on the screen), but always the home and school story.

(c) Recapitulation. Repetition is the life of story-telling, hence in symphony the story is told all over again with embellishments always ending in the original key.

Part II, or second movement, of the symphony is usually an Andante, a slow, emotional, lyric movement, often containing a beautiful, flowing melody. (See Sixth Year, Lesson Eighteen.)

Part III, or third movement, is commonly a quick, joyous dance form, a minuet or scherzo.

Part IV is the finale, usually an Allegro, running to a joyous ending or sometimes a summing up of the whole thought-content.

THANKSGIVING SONG (Gaynor) 18074

Dramatization:

This song of harvest is reminiscent of the old custom of reaping grain with a "cradle," a long sharp cycle hung on a high bent handle to which is attached long, wooden fingers. These caught the cut grain and when swung around laid it neatly down in a shining row later to be formed into sheaves by a follower called a "raker and binder."

Mrs. Gaynor cleverly imitated the peculiarly slow rhythmic step of the "cradler," always swinging vigorously with the circular cutting stroke from right to left. As the left foot steps forward, the right foot moves up as the empty cradle swings back

to place, ready for another stroke. The harvesters and reapers of modern farming do the work of many men laboring in the old way.

A group of children may dramatize the song in perfect rhythm, while the class sings, giving particular attention to the dotted quarter notes.

Toy Symphony (Haydn) 18974

See Boyhood of Haydn, page 231; Symphony, page 224; and Instrumental Music, page 57.

This little, joyous "play symphony" was written as a joke by the fun-loving "Papa" Haydn, who scandalized his orchestra by requiring them to play with children's toys, making a merry din with bird calls, rattles, bells, triangles, xylophones, cymbals, tambourines, castanets, and drums. The *Toy Symphony* was written in Haydn's middle years of composing (1785), and is a miniature, but in perfect classic symphonic pattern in three movements, with the first movement in sonata form.

First Movement—Allegro Moderato.

(a) Exposition.

The first theme, in the key of C, is a two and a half measure phrase repeated, and a coda of two and a half measures with the call of the cuckoo and the second part of the theme (9th measure). Next appears a second theme in the key of G, a hurried little part which takes us into the third theme, also in G (16th measure). The nightingale appears with a return of the cuckoo call (in the key of C) repeated, which leads into a coda in G, with trumpet call, drums, triangles, and cymbals, as if calling to battle, ending in a strong measure of three plain chords in the related key of G (32nd measure). For lack of room, this movement is not repeated on the record.

(b) Development.

This section starts with the original theme, but in the key of G, repeating it at once in the original C (36th measure) with the

cuckoo call, some variants and passing measures in different keys, bringing in the second (52nd measure), and finally the third (56th measure) themes, the cuckoo call (58th measure), and (62nd measure) the trumpet call, ending on the original key as an aeroplane might slide down on to the home field. Fortunately, this development section is repeated on the record.

There is no Andante or slow movement, as if to say, "Why should children ever be sad or serious?"

Second Movement (B side of record)—Menuetto.

Now is heard the Menuetto, which is in song-form with trio—the first theme (68th–81st measures), second theme (82nd–97th measures), trio in F (98th–123rd measures), with the first and second themes then repeated, as in all song-form. See "song-form," page 64. The trio is especially marked by the call of the bobwhite or quail.

Third Movement—Finale Allegro.

The Finale is really a little scherzo (124th–153rd measures), bringing in all the toy instruments in a riot of fun and frolic, which is repeated three times, each time faster and faster: Allegro Moderato, Allegro, and Presto.

TURKISH MARCH (Beethoven) 825

The Turkish March is the only well-known selection from *The Ruins of Athens*, a set of fragmentary music sketches written by Beethoven to accompany a play by that name. Its unusual oriental character is indicative of the scenes portrayed. The original music was scored for orchestra, but some parts were later transcribed for piano.

The Turkish March depicts soldiers approaching from the distance, passing close by, and gradually disappearing again. The rise from pianissimo to forte and return to pianissimo again requires unusual skill.

WHIRLWIND (Krantz) 18684

In this composition for the flute with piano accompaniment, the music pictures a capricious, playful, little whirlwind. It scampers along, tossing the dry, brown leaves and dust high in the air, with now and then an especially rapid whirl. The cold, clear tone quality and the agility of the flute are particularly suited to this number.

WINDMILL, THE (Folk) 17719

Look, on yonder grassy hill,
Stands the ever-turning mill;
How the wind, with whistling sound,
Moves the long arms round and round.

(From "New Song Book and Music Reader." Copyright, 1910, by Charles A. Fullerton. Used by permission.)

Children stand in couples back to back, left arms raised above head, right arms down in line with left. In rhythm with song, alternately raise right and left arms in imitation of a windmill.

YANKEE DOODLE (Traditional) 17583

Yankee Doodle is the oldest of our national songs, and its source is mythical. It was known to have been used as a jig and a singing game in both England and the colonies long before the Revolutionary War, possibly as early as 1750.

The words give evidence of having been written at different times and places and by different persons. It is said that a fun-loving British surgeon suggested this crude air as a military march to the American Colonial troops during the French and Indian War. He little dreamed that to this same tune the Colonists would march at Lexington and Cornwallis and his army would lay down their arms at Yorktown!

This song is given historically, first in jig style, from the traditional *Kitty Fisher's Jig* in 6/8 time; secondly, from the earliest authentic printed version in *James Aird's Selections*, 1782; thirdly, with fife and drum as it came into national use as the *Battle of Lexington March* (all from Sonneck's report to Congress); and lastly, by full military band (Sousa's arrangement) as now used as a national air.

DICKSEE THE CHILD HANDEL

THE BOYHOOD OF HANDEL

About two hundred and thirty-five years ago, George Frederick Handel was born in a city named Halle. Strangely enough, another baby boy named Johann Bach, who was to become as famous as George Frederick, was born in the very same year.

Handel showed his love for music when only a baby. He would listen with delight when the church bells rang, and he crowed with joy when he heard songs called "chorales" sung in the church towers on festival days. He tried to play tunes on toy trumpets and whistles, and when just a little boy organized his playmates into an orchestra. George's father disapproved of this, because he wanted his son to be a lawyer, so he took the toy instruments away. He wouldn't even allow any music in his house, and he took George out of school so that he would not be taught music.

Now, George had a kind aunt who sympathized with his love for music. So she helped him smuggle an old harpsichord into the attic. Late at night, after everyone had gone to bed, little George would slip out of bed, climb to the attic, and play softly on his beloved harpsichord. One night the family dis-

covered his secret, and many years later an artist painted the beautiful picture, which shows how the little white-clad boy was surprised as he played beautiful music late in the night.

One day George's father had to go to the court of the Duke, and the little fellow begged to be allowed to go, too. But his father wouldn't take him. So George ran after the carriage, and when his father discovered him running along all covered with dust, he felt sorry for him, and took him into the carriage.

When they reached the court, George wandered into the chapel, where he saw a fine, big organ. He coaxed the organ-blower to let him play. The Duke happened to hear the music as he was strolling in the garden. He was delighted; so he gave George some money, and advised his father to have him trained to be a great musician.

After Handel returned home, he took lessons from the cathedral organist. The boy progressed so very fast that soon his teacher said that his pupil knew more than he did.

Soon George's father died. George then went to the big city of Hamburg, where he played in a theatre orchestra. By this time he was a young man, tall, stout, and dignified, with a pleasant smile when in good humor. But Handel, like some little boys to-day, sometimes had a very bad temper.

Later Handel, who was now recognized as one of the world's greatest musicians, went to England, where he delighted the King by composing some very beautiful music, which, because the King first heard it as he was riding in a boat on the river, was called "The Water Music."

SELECTIONS BY HANDEL USED IN BOOK

Gavotte in B Flat; Joy to the World; Judas Maccabaeus—See, the Conqu'ring Hero Comes; Largo (from "Xerxes"); Messiah—Pastoral Symphony, and He Shall Feed His Flock; Sweet Bird (from "Il Pensieroso").

THE BOYHOOD OF HAYDN

In the little village of Rohrau, Austria, was born in 1732 a baby whose parents named him Joseph. Fortunately for baby Joseph, his mother and father, though very poor, loved music, and songs and sweet harp tones cheered many a simple meal, for Father Haydn could both sing and accompany himself on his harp. But he knew too little to be able to teach his small boy himself.

FRANZ JOSEPH HAYDN

Now it happened that the village schoolmaster was also a musician, and when Joseph was still little more than a baby he used to watch the schoolmaster with wondering eyes when he played his violin, and wish that he could play, too. One day the big, kindly man was very much amused when he saw the little boy take two pieces of wood and pretend to play with them as if they were bow and fiddle. And then, while his parents sang their evening songs, Joseph would keep exact time with the music, flourishing his make-believe bow as his big friend did the real one.

Once a relative happened to be present, and thinking that Joseph must be very fond of music to be content with such a dumb instrument, offered to take him to the city of Hamburg to be instructed. So when six years old the little boy left his quiet village home and went to the big, noisy city. There he worked so hard with his music that when he was eight he was asked to sing in the church choir.

Joseph's teacher, Mr. Franckh, was a very stern taskmaster and made his little pupil work very hard indeed, even for a boy

who loved music with his whole soul and who was eager to learn all he possibly could. Of course, Joseph often got very tired, and sometimes Mr. Franckh must have thought him a naughty boy, for he received many whippings.

I wonder if you can guess what instrument Joseph liked at this time to play best. A drum! One day a great honor befell this little boy, who, like many boys of his age, wanted to be a drummer. He and his boy friends were to march in a grand procession. Suddenly some boy cried, "Where is the drummer?" All was confusion. "No drummer!" What to do they didn't know, for of course they couldn't march without a drum! Then a boy shouted—how Joseph must have loved him for it!—"Where is little Joseph? He can play!" "Yes, yes!" cried all the boys, "Joseph can play," and before he could realize his happiness he was thrust into the drummer's place, while a little hunchback good-naturedly carried the drum on his shoulders for the proud drummer. When Joseph grew to be a man he often led orchestras and bowed his thanks to applauding thousands; but all his long life he could never remember a prouder moment than when, scantily clad and half starved, he marched among his little boy friends beating his big drum.

Soon after this it chanced that Mr. Reutter, the composer of music for the Emperor at Vienna, visited Hamburg in search of boy singers for the choir of the great Church of St. Stephen at Vienna. Little Joseph was sent for to sing for Mr. Reutter. There happened to be some cherries on the table and Joseph, being very hungry, couldn't take his eyes off them. Mr. Reutter noticed it and gave him some handfuls in his hat. He then asked the frightened little boy to sing, and to execute a "shake" (a trill). Poor Joseph had never heard of a "shake" and could only stammer out, "I can't shake, nor my cousin either." But the great Mr. Reutter only laughed and showed him how to sing one, and the bright boy imitated the master so well that at the age of eight he was invited to become a choir-boy in St. Stephen's Church.

For the next five or six years, Joseph lived in a house close to the Cathedral. His days were spent in singing in the choir, or studying whatever his master would teach him. I'm sorry to say that Mr. Reutter grew rather jealous of a pupil who made such rapid progress, and hardly instructed him at all.

One very unfortunate day, Joseph, who was sometimes playfully mischievous like all healthy boys, became the possessor of a pair of new scissors. Now little boys wore their hair in pig-tails in those times, as their fathers did, and Joseph just couldn't resist the temptation to snap off the pig-tail of the boy in front of him! Mr. Reutter condemned him to a caning, and then expelled him from the choir.

Poor Joseph! His parents were too poor to support him, for there were ten other hungry little mouths at home to feed. So Joseph wandered forlornly about the streets of Vienna, until suddenly he remembered a barber named Keller who had always encouraged him. So he went to his house and luckily received a most cordial welcome, though the poor barber had very little to offer him—only a loft in which was an old harpsichord, and a seat at the plain table. But how joyfully Joseph went to work for the kind barber's family; and how diligently he practiced on the old worm-eaten harpsichord!

One day Joseph bought very cheaply some good music. He studied it very carefully and resolved that thereafter he would study diligently to prepare himself to become a great composer. He was now almost a man, and his playing had begun to attract the attention of other artists. Soon he secured pupils through the kindness of his new friends, accepted a position as organist at Count Haugwitz's private chapel, and sang again in the choir at St. Stephen's. Also he began to compose music, especially for string quartets, and before he had completed his nineteenth year the first of these was published with great success.

While Joseph was living with the Kellers, he would often go into the shop and help Mr. Keller and his daughter, Anne, make wigs. Anne was a plain girl, who, though she couldn't appreciate

Joseph's musical genius, was, nevertheless, very kind to him. Joseph was so grateful that he grew to love Anne, and when they were older they were married.

In 1760, a great nobleman, Prince Esterhazy, appointed Joseph, by that time a young man of twenty-eight, leader of his private orchestra. This important position he was to hold for thirty years. This part of his story, and that of his great compositions—the sonatas, the symphonies, the beautiful oratorios—"The Creation" and "The Seasons"—belongs to the account of his long and happy manhood.

Haydn's music is as happy as his life. It is pleasant to remember that children were always attracted by his gentle, cheerful nature, and that they liked to call him, as did grownups, too, their beloved "Papa Haydn."

SELECTIONS BY HAYDN USED IN BOOK

Allegro—Quartet in D Major; Allegro—Surprise Symphony; Andante—Surprise Symphony; Toy Symphony.

THE BOYHOOD OF MOZART

Over a hundred and fifty years ago a boy was born who, even while he was yet only a very little lad, was to become one of the world's very greatest musicians. The boy's name was Wolfgang Amadeus Mozart. His father was himself a musician, one of the kindest and most loving of fathers, and he was very good to little Wolfgang and his sister, Anna, whom her brother affectionately called "Nannerl." Never were two children happier.

Statue of the Young Mozart

While Wolfgang was still a very little boy, a dear friend of his father's, named Schachtner, used to come often to visit the happy family, bringing with him his trumpet, which made little Mozart dance for joy, because the big man played the most delightful games to music. How Wolfgang loved the big, jolly playmate! He would say to him again and again, "Dost thou love me, Herr Schachtner?" And he, with a roguish twinkle in his eyes, would tease the little boy by answering, "No, I love thee not."

When Mozart was three years old, his father began to teach Nannerl to play the piano. (The word piano is substituted for harpsichord.) Then his great delight was to stand by the piano and pick out "thirds" for himself. Father Mozart was amazed and delighted; so he soon began to give Wolfgang lessons, too. He learned so fast that very soon he was able to play a minuet after practicing it only half an hour; and when he was five years old, he began to compose music himself.

One day Father Mozart found his little son writing away very busily indeed. Noticing that he was making some big blots on the paper, the elder Mozart asked the boy what he was writing. "I am writing a concerto; it is nearly finished," said the wonderful boy.

When Wolfgang was six, his father decided to take Nannerl and her brother to the great city of Munich and have them play together before the King. The King and all who heard the children play were astonished and delighted, and good Father Mozart was so pleased at the success of his children, especially the little boy, that he decided to take them to Vienna, where the Emperor and Empress lived. The kindly Empress Maria Theresa ordered that the children should come to the palace and play for her.

Now, most boys and girls would be frightened if asked to play for a great empress in a wonderful palace. But little Wolfgang didn't know what shyness meant. When he saw the Empress, he went to her and put up his sweet face to be kissed, and then sat on her knee as if he were her own little boy. Then he asked for Mr. Wagenseil, who was a famous composer of music, and when he came, the little Mozart said to him, "Sir, I am going to play one of your concertos. You must turn over the pages for me." And the wonderful boy played the difficult music perfectly!

Then an amusing thing happened. When Wolfgang went to receive the thanks of the Empress, he slipped and fell on the glassy floor. The little Princess Marie Antoinette, a pretty little girl just his own age, very kindly helped him to his feet, and the little boy said to her, "You are good; I will marry you."

When Mozart went home from Vienna, he carried with him as a present a violin, of which he was very proud indeed. Soon a famous violin player came to make the family a visit, and, to the amazement of all, the wonderful boy asked permission to play his violin with his father and the famous violinist. Father Mozart never supposed for a minute that little Wolfgang could play the difficult music *on the violin*. Imagine his surprise and

delight when the marvelous boy played his part without a single mistake!

Such a sunny-tempered, happy boy he was! And what jolly times the boy and his ever-kind father had together! They had such fun playing games, always to music. Every night before Wolfgang went to bed, he and his father sang a little duet of nonsense rhymes. And that was only one of the amusing things they did to music.

When Mozart was still but a little boy, he learned to play a great church organ, and the good organist was so amazed at the boy's playing that he wrote on the organ Mozart's name as a remembrance of this "wonder god."

Wolfgang and Nannerl visited many other great cities where they played so wonderfully in public that people couldn't do enough to honor them. But they weren't spoiled a bit, which shows what very good children they were.

By the time Mozart was ten years old, people considered him the greatest musician in the world. Before he died, while still only a young man, he composed some of the most beautiful music that man ever made, music which boys and girls love to hear again and again as long as they live.

SELECTIONS BY MOZART USED IN BOOK

Concerto for Harp and Flute; Cradle Song; Gavotte; Menuett—Don Juan Menuett in D Major No. 1; Minuet; Symphony in E Flat Major; Symphony in G Minor—Allegro and Andante; The Blacksmith.

THE BOYHOOD OF BEETHOVEN

A child was born in the city of Bonn, Germany, in the year 1770, who was to become perhaps the greatest musical genius the world has yet known. His name was Ludwig van Beethoven.

Ludwig's father was a tenor singer, who thought music the most important thing in life, and so when his little son was only four years old he began to teach him to play the piano and violin. I'm sorry to say that Mr. Beethoven wasn't a kind father at all and that was one of the reasons why Ludwig grew to have a strange, unhappy disposition. His father made him stay in his room and practice hours and hours every day. The poor little boy was robbed of the joyous play that every child should have. It isn't any wonder that Ludwig came almost to hate the very sound of music, is it? But he was fortunate in one thing, however. His good mother loved her little son dearly, and as long as she lived she did all she could to make him happier.

Bust of Beethoven as a Child

Ludwig wasn't at all a handsome lad as he grew older. Much of the time his face wore a very cross look, and when he was still young it became disfigured with small-pox. His figure was short —"chunky" we sometimes call such persons—and unthinking people, who couldn't understand this strange, scowling lad, often laughed at him for his queer, wild ways. They couldn't see that in his heart Ludwig was really a strongly affectionate boy who loved his friends dearly. Even his playmates—for Ludwig did of course play sometimes, though rarely—never could understand why at times he refused to play when they asked him to

join in a merry game, but would steal away and moodily sit alone and apart.

Ludwig's father early decided to make a musical "prodigy" of his son. So when he was only five he was made to stand on a bench before the piano, laboring over the hard notes, the tears flowing fast down the poor little boy's cheeks. He also took lessons from a Mr. Pfeiffer, a clever musician who lodged with the Beethoven family. From him Ludwig learned a great deal. His next instructor was Mr. Neefe, organist of the Archbishop's private chapel.

At this time Ludwig loved to improvise, that is, to compose music at the piano or violin. He first began to write down the music he thus composed when he was twelve years old—three little pieces called sonatas, which showed that he had already become acquainted with the music of the great masters, Haydn and Mozart.

As soon as Ludwig's father thought him proficient enough, he had him play in public as an "infant phenomenon." Once he played for the great Mozart, who was so well pleased that he turned to some friends and said, "You must keep your eyes upon him; some day he will make a noise in the world." To-day we know how truly Mozart spoke! What a contrast they must have presented!—the famous Mozart handsome, charming in manner, graceful in person; our Ludwig an overgrown boy, awkward and clumsy, his dark face redder than usual with embarrassment. But we may be sure that he none the less made the piano speak and tell wonderful stories as only a boy genius could.

As Ludwig grew older his improvisations became more and more famous, and often the programs of the concerts in which he played announced, "L. van Beethoven will improvise."

When sixteen the young Beethoven was appointed to the important position of organist to the Elector or Prince. Once, while playing for the Elector, he almost brought himself into disgrace by so accompanying a singer, whom he didn't like personally, as to make him sing falsely. You see, he was still only a

boy. An odd thing about him was that he thought bad playing or singing, or poor music of any kind, very funny, and he used to explode with laughter when he heard it.

The next year Beethoven's dear mother died. It only added to the heaviness of this sad blow that he now had to be both mother and father to his two younger brothers, for his father's intemperance caused him to lose his position. But Ludwig manfully set to work to procure music pupils, and soon he was able to support both his father and brothers.

In 1792 Beethoven met another great master of music, Haydn, then over sixty years old. He was so impressed with Ludwig's playing that he proposed to take him to Vienna and give him lessons himself. There Beethoven remained almost all the time until his death in 1827.

We have seen how Ludwig was a strange, silent, moody boy. You will not be surprised to learn that many stories are told of the odd things he did when he became a man. He had a very violent temper, and sometimes, when he couldn't find what he wanted, would abuse his servants very rudely, declaring they were all rogues. Everything in his house was usually topsy-turvy, though strangely enough Beethoven thought himself a very marvel of order and neatness. Once a copied score of a composition called a mass was missing. The frantic composer searched everywhere. Finally the precious manuscript was found in the kitchen, where the cook was about to start a fire with it!

There is another amusing story about Beethoven when he had grown to be a man. In Vienna he often led the orchestra when it played some new piece of his. But if you had been one of the players you would have dreaded it when the master conducted; for right in the middle of a composition he would drop his baton and laugh at the musicians when they made a mistake! And what else do you suppose he would do? He acted out the music as it was being played. Down would go his head when the music should be played softly, and if it grew still

softer to *ppp*, he would sink to the very floor! Then, as the music rose gradually in crescendo to *ff*, he would spring right into the air like an arrow shot from a bow! You see, he truly lived his music as perhaps no other great composer ever has.

A terrible misfortune befell Beethoven after he had reached manhood—a misfortune which, in his case especially, was the very worst that could possibly have come to him, short of death itself. Indeed, it often made him wish to die. Before he was thirty years old he began to grow deaf, and within a few years he entirely lost his hearing! Think of what that meant to one whose whole soul lived in the world of music, to one who understood that in *his* case the ears were the most precious organs in his body!

But Beethoven bravely prayed for strength to live until his work in life should be finished. He wrote, "I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of God's creatures. I will grapple with it; it shall never drag me down." And it never did. Again he said, "I cannot make friends, and I must live alone; but I know that in my art God is nearer to me than to others." So, you see, God did bring consolation to the great genius.

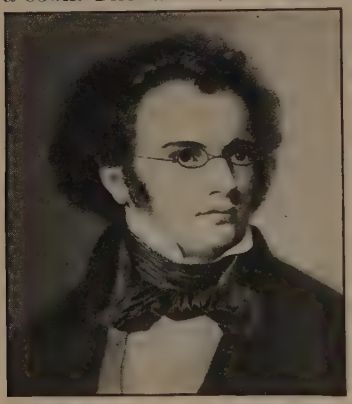
It was said at the beginning that Beethoven's music is as great as the world has yet known. He composed many beautiful compositions called sonatas, some for the piano only, others for the piano with obbligato or accompaniment for violin or 'cello. It is hoped that the boys and girls who read this may hear again and again the most lovely *Moonlight Sonata*, and will then think of how the deaf composer watched the moonlight filtering through the trees, silvering grassy bank and tiny rivulet, making pictures which the mind of the master painted in immortal music. Then there are his supremely great sonatas for orchestra called symphonies—the Fifth and, above all, the wonderful Ninth, perhaps the greatest musical achievement of all time.

SELECTIONS BY BEETHOVEN USED IN BOOK

Adagio—Fifth Concerto; Allegro scherzando—Eighth Symphony; Andante—Fifth Symphony; Cooper's Song; The Ivy Green; Minuet in G; Presto—Seventh Symphony; Rondino; Scherzo—Third Symphony; Turkish March.

THE BOYHOOD OF SCHUBERT

Franz Peter Schubert, the youngest of fourteen children, was born in the town of Lichtenthal, near Vienna, in the year 1797. His father was the schoolmaster of the parish, his mother a cook. The latter died when Franz was fourteen. The next year his father married again, and in time five more children came into the Schubert household.



Franz Peter Schubert

Father Schubert, an excellent teacher, devoted much time to his little son's education. Franz was a light hearted, sunny boy, who loved to play and was happiest as the center of a merry group of boys.

Little Franz early showed his taste for music. A young friend, a joiner's apprentice, used to take him to visit a piano factory, where he delighted to practice on the fine, new instruments. He had an old piano at home, too. His father was his first music teacher, and when he began to give his little seven year old son lessons he was surprised to find that Franz knew so much already. Within a year this remarkable boy also learned to play the violin so well that he could play duets with his father.

The choirmaster of Lichtenthal, Mr. Holzer, gave Franz singing lessons and was so pleased with his progress that he said of him later, "When I wanted to teach him anything, he knew it already. Consequently, I cannot be said honestly to have given him lessons at all; I merely amused myself, and looked at my pupil in astonishment." And when Mr. Holzer heard the boy play he remarked, "He has harmony at his finger ends."

When Franz was eleven, he sang in the Lichtenthal church choir, where his fine voice attracted much attention and he was soon promoted to be solo singer in the Emperor's choir at Vienna. He also entered the Emperor's School, and there, being a good violinist, took an important part in the school orchestra. The orchestra boys performed daily, playing the great compositions of Haydn, Mozart, and Beethoven. Little Franz was especially impressed by Beethoven's music, and he thenceforth silently worshiped the great master to the end of his life.

Playing in the school orchestra wasn't all pleasure, for the room where the boys practiced was so cold in winter that Franz's fingers often became so numb he could hardly play. He was frequently hungry, too, because the meals were wretched, and at times the boys had to wait eight hours and a half between dinner and supper.

By this time Franz had begun to compose music, though he knew little of the rules of harmony and counterpoint that must be known by those who wish to compose successfully. But, you see, he was a genius and felt that he *must* write down the music that overflowed in his mind and heart. Later, when he had become a man, he deeply regretted his imperfect knowledge of the rules of composition, the evidence of which musicians can see in his works.

In 1813, when Franz was sixteen, he left school and began to prepare himself to teach in his father's school. He didn't like to teach, and during the next three years devoted all the spare time he possibly could to the composition of no less than two hundred and fifty exquisitely beautiful songs—in fact, the most beautiful and perfect in the whole world.

At this time young Schubert became intimate with a delightful family named Grob, at whose home he spent many golden hours. Mrs. Grob was fond of music, and her daughter, Therese, had a beautiful soprano voice. Henry, the son, played well on the 'cello and piano. How delightful these musical parties must have been!

Every Sunday Schubert attended the Lichtenthal church, where, you will remember, his former teacher Holzer was the choirmaster. Franz wrote for this choir his first mass. Just think, he was not yet eighteen years old! Yet it was the finest composition of its kind ever composed by one so young. You may imagine how proud Franz was at its first performance, for his dear friend Therese Grob sang the principal soprano part.

In the previous year Schubert composed in less than an hour the most famous of his songs—*The Erl King*. It is all the more wonderful as the work of a mere boy when we remember that it is considered one of the greatest art songs ever written by any musician.

You should know how Franz came to compose *The Erl King*. Alone in his little room, he happened to pick up a volume of poems by the great German poet, Goethe. He turned to *The Erl King* and the weird story fascinated him. How vividly he could picture the scene!—the gloomy forest, the father clasping to his breast his darling little son, the great black horse, and the shadowy yet fearsome Erl King himself. Be sure to read the poem, and then try to follow the story as you listen to a great artist's singing of Schubert's wonderful music.

Franz was now almost a man, and yet none of his songs were published until 1821, when he was twenty-four years old. Even then he didn't realize much money from their sale, for his publishers pocketed nearly all the proceeds. You see, Schubert was all his life very careless about money matters, as many other great geniuses have been. Furthermore, oddly enough, five-sixths of his compositions were not published at all until after his death in 1828.

Besides *The Erl King*, you must be sure to know the music Schubert wrote for the songs in Sir Walter Scott's *The Lady of the Lake*—the truly heavenly *Ave Maria*, and the sadly beautiful *Coronach*. Most of you will read Scott's interesting narrative poem later in your school course.

There is another song of Schubert's, the words by Shakes-

peare, you will love now and all your life—the exquisite *Hark! Hark! the Lark.* The composer was sitting one day in the garden of a Vienna tavern. One of the friends with him had a volume of Shakespeare at which Schubert looked now and then in a lazy sort of way. Suddenly the verses of the song in the play "Cymbeline" caught his eye and he said, "I have a pretty melody in my head for these lines, if I could only get a piece of ruled paper." He drew some staffs on the back of a bill-of-fare, and thus in this noisy tavern, amid the clatter of mugs and dishes and the loud shouts of revellers, was born a song melody as delicately lovely as ever was composed.

It is pleasant to remember that Schubert had the highest possible admiration for the great master, Beethoven. Will you believe it that they lived near each other for thirty years in the same city, Vienna, before they met!

Beethoven was dying. Unable to speak, he lay with his eyes fixed lovingly on Schubert's. At the great man's funeral, three weeks later, Schubert was one of the torch bearers.

The very next year Schubert himself died, still a young man only thirty-one years old. But young as he was he had composed nearly a thousand pieces of music, of which almost six hundred were songs, among the very greatest the world has known.

SELECTIONS BY SCHUBERT USED IN BOOK

Ave Maria; Ballet Music from Rosamunde; The Bee; The Brooklet; Coronach; Hark! Hark! the Lark; The Linden Tree; Marche Militaire; Moment Musical; Serenade; Waltz.

THE BOYHOOD OF MENDELSSOHN

A little over a hundred years ago, there was born in the city of Hamburg a baby, who, while he was still but a little boy, was to compose some of the world's most beautiful music.

His parents named him Felix, which, you know, means "happy," and never was a boy better named, for never did any one have a happier childhood. Little Felix's father was well-to-

POETZELBERGER MENDELSSOHN AND HIS SISTER

do, so he and his brothers and sisters had everything that could make children happy.

Before Mendelssohn was three years old, the family moved to Berlin, where Felix often played for company, always most willingly. Sometimes he played duets with his sister, Fanny, who was also a fine pianist. As he grew older, his skill as a musician increased, and the fame of his genius spread far and wide.

Felix was the most affectionate child you can imagine, and he especially loved his sister, Fanny, with whom he liked to play all sorts of jolly games. One day they were in the garden playing that Felix was a bold brigand chief and Fanny a poor captive girl whom he was carrying away to the mountains. Suddenly the sport was interrupted by the appearance of their music teacher, Mr. Zeller, who told the delighted little boy that he was going to take him to Weimar to see the great poet, Goethe.

Goethe asked the sweet-faced lad to play for him, because he knew that already Felix had become famous as a wonderful boy pianist. After he had listened with the greatest pleasure to the lovely music, he laid his hand on Mendelssohn's head, and said, "You have given me an hour of pleasure. What can I do for you?"

"Sir," replied Felix, "I should be glad if you would give me a kiss." Never did a boy have a sweeter, sunnier disposition, and you may be sure that in return everyone loved the lad dearly.

When Mendelssohn was seventeen years old, he and his brothers and sisters acted the charming fairy play of the great Shakespeare, *A Midsummer-Night's Dream*, and for the performance Felix composed the most wonderful fairy music.

You can tell from his picture as a man that Mendelssohn must have been a beautiful child. And indeed he was, with his delicate, almost girlish face, golden-brown curls, and laughing eyes and mouth.

When he and Fanny were still very young, they had to get up every morning at five to practice and study; so you see they worked as hard as they played. Felix began to compose music when he was only twelve years old. When he was fifteen, his brown curls were cut off, and he began to wear long trousers like a man. He loved out-of-door life, as his music clearly tells us. He liked to ride horse-back, and to swim. Indeed, he loved the sea, and once said, "I think I love the sea almost better than the sky!"

Be sure to hear and learn to love the music of this happy boy—the music of youth, of spring, of fairies, and flowers.

SELECTIONS BY MENDELSSOHN USED IN BOOK

Canzonetta; Capricietto; Elijah—If With All Your Hearts; Fairies; Farewell to the Forest; Greeting; How Lovely are the Messengers (from "St. Paul"); Midsummer-Night's Dream; Sleep, Noble Hearts; Spinning Song; Spring Song.

COROT

INFANTS DANCING

THE BOYHOOD OF SCHUMANN

Four brothers had already been born when Robert Schumann came into the world in the year 1810. Being "the baby" of the family, it would appear that Robert, as often happens when one is the youngest, was petted too much. But it really isn't at all surprising in his case, for he was the merriest of little boys, though very, very sensitive, too. His feelings were easily hurt, and when he grew up this sensitiveness often caused him moments of needless unhappiness.

Schumann as a Young Man

Robert's love for music showed itself when he was still but a little boy. Long afterwards he said in a letter to a friend that he began to compose music when only seven years old! He loved to extemporize—that is, compose music at the piano or some other instrument without writing it down. He liked especially to picture the dispositions of his little friends in music. This he did so cleverly that those listening would name with shouts of laughter the person pictured in Robert's music.

The wonderful boy also wrote little plays—he was then going to school—plays about robbers, with lots of "blood and thunder." What fun he and his playmates must have had acting them!

Robert's father, a publisher who had a bookshop, sympathized with his son's love for music, and let him look at the fine collection of piano music in his store. There Robert one day found the score of an overture, and what do you think he did? He hurried among his little friends and soon collected an orchestra—two violins, two flutes, a clarinet, and two horns! Of course

Robert was the conductor, and he even filled in the missing parts at the piano.

Besides the overture, this remarkable little orchestra played other compositions. Robert set to music even the Ninety-fifth Psalm for a chorus and orchestra, getting the help of a few boys who could sing. He usually closed the rehearsals by extemporizing at the piano, giving musical portraits of his companions.

When Robert was nine, a wonderful treat came to him. His father took him to hear the most famous pianist of that day, Ignaz Moscheles. The little boy never forgot that concert, and he resolved then and there that he, too, would some day become a great pianist. We shall see later why he never did.

The next year, Robert entered the Zwickau Academy. There he sometimes played at evening entertainments such difficult pieces that his music teacher, Mr. Kuntzsch, angrily refused to teach him any more. You see, in his heart he felt that his remarkable pupil already knew as much as, perhaps more than, his teacher.

We have seen how Robert's father sympathized with and encouraged him. Unfortunately Mrs. Schumann was not musical, and was determined that her son should become a lawyer. What made matters worse, when Robert was sixteen his loving father died, and in the following year his mother and guardian resolved that this wonderful musical genius must study to be a lawyer!

Robert obediently went to the law school in the city of Leipsic. But you may easily imagine that he simply *could not* progress very much as a law student. At first, of course, he wasn't at all happy. He wrote to a friend that he was "not attending a single lecture," but was playing the piano a great deal and writing poetry.

In 1829, Robert, now a young man of nineteen, went to study at Heidelberg on the River Rhine, where, you know, is one of the picturesque old castles for which that river is famous. At that time he practiced on the piano seven hours a day, and there made his only public appearance as a pianist. He also composed a lit-

tle—a Polonaise, and some of the pieces he called "Papillons."

While on a holiday journey to Italy, Schumann heard the celebrated violinist, Paganini. He ran out of funds and wrote this amusing request to his guardian, "You would immensely favor me, most esteemed Herr (Mr.) Rudel, if you would let me have as much money as you can as soon as you can."

All this time Mrs. Schumann was anxious for Robert to succeed in the law. Her son tried hard to please her, but at last he wrote to his mother in despair, "My whole life has been a twenty years' war between poetry and prose, or music and law." So finally Mrs. Schumann left the decision to his piano teacher, Mr. Wieck, as to whether Robert should be a professional musician or a lawyer. Fortunately the latter's reply was favorable to the young man's wishes, and thereafter nothing more was said of the law.

Now Schumann practiced harder than ever. But a misfortune befell him which made it impossible for him ever to realize his cherished ambition of becoming a great piano virtuoso. To acquire perfect freedom of finger action, Schumann used a device which drew back the third finger and prevented its moving while the other fingers played. His right hand grew entirely lame, and he realized that his chance of becoming a great pianist was forever lost. Far from despairing, he bravely resolved to devote his life to the study of the theory of music, and above all to composition.

In 1840, Schumann married Clara Wieck, the daughter of his piano teacher. He had loved her from the time he first knew her as a little girl of ten. Even then she was a famous child pianist. Madame Schumann lived many years after her husband died in 1859, and through her fine playing of his music spread the composer's fame far and wide.

It is sad to have to relate that Schumann's last years were clouded with illness which brought his life to a close at the early age of forty-six, a time in their careers when most men are doing their best work.

Of Schumann's music you will want to know, as you grow older, the interesting group of compositions called *Carnaval*, the great Symphonies in B flat, D minor, and C, and especially his beautiful songs. As a writer of songs he ranks second only to Schubert. As a composer of piano music he stands among the greatest.

SELECTIONS BY SCHUMANN USED IN BOOK

Hey Baloo; Knight of the Hobby-Horse; Spring's Messenger; Träumerei; Two Grenadiers; Wild Horseman.

THE BOYHOOD OF MacDOWELL

On December 18, 1861, there was born in New York City a baby destined to become in manhood the greatest of American composers. His name was Edward MacDowell.

Edward wasn't at all an unusual child. He showed that he liked music when a little boy, but not more so than children often do. When eight years old he began to take piano lessons from a friend of his father, Mr. Juan Buitrago. Edward disliked the drudgery of practicing scales and exercises, and much preferred to amuse himself by improvising. He was fond, too, of drawing with a pencil, covering his music books with little sketches that really did show the skill of a born artist. Also he wrote verse and liked to devise and write down wonderful fairy tales.

MacDowell at Fourteen
(From a sketch drawn by himself)
Used by permission of Dodd, Mead & Co.

After studying for several years with Mr. Buitrago, Edward became the pupil of a professional piano teacher, Mr. Paul Desvernine, who continued to give him lessons until he was fifteen. During this time he also studied every morning for two months with a very celebrated pianist from Venezuela, Madame Teresa Carreño.

In this year, 1876, it was determined that Edward should go abroad for a course in piano and the theory of music at the famous Paris Conservatory. So, accompanied by his mother, he sailed from New York in April.

The young American could speak only English. In order to study at the Conservatory it was necessary to know French. Soon, therefore, after his arrival in Paris, a teacher was engaged to teach Edward the new language. During one of these lessons,

he varied the monotony of the study hour by drawing, under cover of his lesson book, a portrait of his teacher, who had a very large nose. The teacher "caught him at it," and was about to scold Edward severely for wasting his time when he saw that the sketch was really very cleverly drawn. So he asked his pupil if he might keep it, and later he showed it to an eminent painter. The latter was so impressed with the evidence of talent shown in the sketch that he begged Mrs. MacDowell to let him give her son a three years' course of free instruction. Mrs. MacDowell wisely let Edward decide himself whether he should become a painter or a musician. He decided to go on with his music study at the Conservatory.

After young MacDowell had studied some years at the Paris Conservatory, he went to Stuttgart and then later to Frankfort. There he was fortunate in being able to study with a great teacher of the piano, Heymann. He said of Heymann, "In hearing him practice and play I learned more in a week than I ever had before."

MacDowell began at this time to teach music himself. One of his pupils, Miss Marian Nevins, later became Mrs. MacDowell.

You surely would like to know how the young teacher of nineteen looked. He had keen and very blue eyes, a fine pink and white complexion, and a reddish moustache, which contrasted with his jet black hair. Everybody thought him a very handsome young man. Yet then and all his life he had to try hard to overcome one trait that is always a drawback to success; he was painfully shy.

MacDowell had among his pupils some little German counts and countesses, very dull and sleepy children who cared nothing for music. One day during the lesson, their teacher heard a gentle noise. Looking around from the piano, what do you think he saw? His noble young pupils with their heads on their arms, fast asleep!

In 1882, MacDowell visited at Weimar the most famous

pianist and composer of piano music in Europe, the great Franz Liszt. The bashful American composer showed the master a piano concerto he had written, and he felt much encouraged when Liszt praised it highly.

Two years later, MacDowell returned to America where he died in 1908 when only forty-seven years old. The beautiful farm-like home at Peterborough, New Hampshire, is being maintained by Mrs. MacDowell as a home for artists, and has become a shrine for American musicians. Here MacDowell rambled in the fields and woods he so much loved, and which inspired many of his most beautiful compositions. He had a great tenderness for all of God's creatures, both plants and animals. It is said that it distressed him if, when the flowers in his garden were watered, by any chance they did not all receive their share of the water.

No composer has ever loved the great, glorious out-of-doors more than MacDowell. In his *Woodland Sketches* and *New England Idyls* he translated into music the charm of the fields and woods he so dearly loved. Be sure to hear *To a Wild Rose*, *To a Water-Lily*, and *From an Indian Lodge*, three of the *Woodland Sketches*. He loved the sea, too, and in his *Sea Pieces* he pictured most wonderfully the surge and depth and majesty of the ocean.

SELECTIONS BY MACDOWELL USED IN BOOK

At an Old Trysting Place; From an Indian Lodge; Of a Tailor and a Bear; The Swan Bent Low; To a Water-Lily; To a Wild Rose.

GLOSSARY OF MUSICAL TERMS

Absolute (or Pure) Music—Instrumental music written solely for beauty's sake, without story-telling or descriptive features. "Derives no interest from external things."

Adagio—Very slow, usually sad.

Alto—The lowest female voice.

Allegretto—A little slower than Allegro.

Allegro—Moderately fast in tempo.

Andante—Leisurely tempo, after fashion of walking.

Angelus—A form of devotion announced by the Angelus bell at morning, noon, and evening.

Arabesque—A light, fantastic composition.

Badinage—From the French, meaning "sport," "joke," "trifle," hence a light, bantering composition.

Ballad—Originally used to signify a song with simple melody and accompaniment,—now applied to songs of story-telling content as well as to instrumental compositions in which the narrative idea is present.

Ballet—A story told in dance and music.

Barcarolle—A boat song; may be instrumental.

Berceuse—A cradle song; may be instrumental.

Baritone—A male voice placed between tenor and bass.

Bass—The lowest male voice.

Cantabile—In the style of singing.

Caprice—A whimsical, playful composition.

Capricietto—A little Caprice.

Chorale—A German Protestant church hymn-tune, plain but stately in melody.

Coda—An ending.

Concerto—A Sonata written for solo instrument (or instruments) with orchestral accompaniment, designed to display the skill of the performer or the scope of the instrument.

Contralto—Same as alto; the solo alto.

Czardas—A lively Hungarian dance in duple or quadruple measure.

Duet—A composition for two voices or instruments.

Ensemble—Together; a group; the opposite of solo.

Etude—From the French, meaning "study," hence a musical composition designed to assist a student. Also a selection for artist's performance.

Farandole—A traditional French dance; a sort of processional carried on similar to our game, "Follow the Leader."

Finale—The concluding portion of a composition.

Gavotte—An old dance of French origin, in quadruple measure, commonly found in the classical suites. It was named for the people called "Gavots," inhabitants of Gap in the province of Dauphiny, France.

Habanera—A Spanish dance in triple measure, which originated in Havana, Cuba.

Hey (or Hay)—A winding figure dance of old English origin, similar to the reel.

Humoresque—A fanciful, capricious composition.

Intermezzo—A musical selection, usually light, performed between the acts of a drama or opera, or in an interval of a serious musical work.

Largo—A slow, broad, dignified movement in music.

Lento—Quiet, slow tempo.

Lyric—A short, song-like poem or instrumental piece.

Medley—A mixture or a collection of musical bits and excerpts from various sources.

Meter—The number of beats to a measure.

Mezzo-Soprano—A woman's voice of soprano quality, but of somewhat lower compass than mere soprano.

Mimetic—Imitative; that which mimics.

Minuet (Menuet or Menuett) A dignified dance in triple measure, commonly found in classical suites, and symphonies. (See page 206 also.)

Minueto (or Menuetto)—A little minuet.

Musette—An old pastoral dance, taking its name from the musette, an old French bagpipe, which accompanied it.

Nocturne—A night piece, usually instrumental, peaceful and meditative in character.

Noël—French for "Christmas," hence a Christmas song.

Obbligato—An auxiliary melody, usually instrumental, but one of independent value, which accompanies harmonized music.

Opera—A drama set to music, with scenery, costumes, and dramatic action.

Oratorio—A serious composition for chorus, soloists and orchestra, with a text usually based on a religious subject. Given without scenery, costumes, and dramatic action.

Overture—Generally an instrumental prelude to an opera or oratorio, but may be an independent composition or concert overture.

Phrase—A short musical thought, ending in complete or incomplete cadence.

Pizzicato—A term applied to music for stringed instruments, indicating that the strings are plucked instead of bowed.

Prelude—An introductory instrumental selection.

Presto—The very fastest tempo.

Program Music—Instrumental music that attempts to convey to the listener a thought, mood, emotion, idea, scene, or story preconceived by the composer.

Pure Music—The opposite of program music; music for music's sake with no descriptive or story-telling elements. Sometimes called "Absolute Music."

Quartet—Commonly understood as a selection for four performers; technically a sonata for four instruments.

Quintet—A selection for five performers.

Reel—A lively dance of Celtic origin, in four-four or six-four measure.

Rhythm—The regular recurrence of accent,—the pulsating flow.

Rondino—A little Rondo.

Rondo—An instrumental composition in which a main theme, or tune, is repeated several times with contrasting material interspersed.

Sarabande—An old dance form in triple measure, commonly found in the classical suite.

Scherzando—Jokingly, in the manner of a Scherzo.

Scherzo—From the Italian, meaning "jest," literally a "musical joke," hence a fanciful, happy composition.

Serenade—An evening song; may be instrumental.

Sextette—A selection for six performers.

Solo—A selection for one performer.

Sonata—A serious instrumental composition of three or four movements (usually four), one of which (usually the first) is written in sonata-form. The other movements may or may not be in sonata-form. The common arrangement of the movements is a quick movement, followed by a slow movement, then a minuet or scherzo, then another fast movement.

Sonata-form—The distinctive first movement structure of a Sonata, based upon two themes presented in contrasting keys, often with transitional material, and conforming to the following plan:
(1) Exposition, giving out the two subjects with episodes.
(2) Development, a thematic working out of both subjects.
(3) Recapitulation, repeating both subjects in original key and sometimes closing with a coda.
There may or may not be a short introduction before the Exposition.

Soprano—The highest female voice.

Souvenir—From the French, meaning "remembrance" or a "memento."

Suite—A set of instrumental dance forms in the same or nearly related keys, with contrasts in tempo.

Symphony—A Sonata written for full orchestra.

Tarantella—A rapid Italian dance in sextuple measure. (French: "Tarantelle").

Tenor—The highest male voice.

Theme—A fragment of melody or a complete tune.

Träumerei—Reverie or dreams.

Trio—Commonly understood as a selection for three performers; technically a Sonata for three instruments. Also applied to the middle part of certain compositions, originating from the old usage of writing that portion for three instruments.

Vivace—Vivacious, with spirit.

CARD SUGGESTED FOR INDEXING RECORDS

FRONT

Title Spring Song No. 18648 B.

Composer Mendelssohn Author

Nationality of Composer German-English.

Artist Florentine Quartet (Violin 'Cello Flute Harp)

Vocal Instrumental ✓ Recitation Bird

Accompaniment

* Moods Joyous; happy; contented.

* Character Graceful; slow; pastoral.

Descriptive ✓ Pure

BACK

Ways to use: Cultural Hearing.
Example of instrumental Quartet.
Composition of Mendelssohn.
Correlation with Nature Study
Picture Study (spring subjects)
Classic for Music Memory.

* "Mood" refers to the emotional temper of the music, whereas "character" refers rather to tempo, dynamics, kind or style.

CARD SUGGESTED FOR INDEXING RECORDS

FRONT

Title A Dew Drop No. 17004 A

Composer Gilchrist Author Sherman

Nationality of Composer American

Artist Elizabeth Wheeler (Soprano)

Vocal V Instrumental Recitation Bird

Accompaniment Piano

Moods Happy

Character Slow: even.

Descriptive Pure

BACK

Ways to use: Rote Song.
Quiet listening
Poetic content, for word
picture. Tone quality.
Phrase work. Individual test.
Syllable recognition.
Illustration of soprano voice.

CARD SUGGESTED FOR INDEXING RECORDS

FRONT

Title Of a Tailor & a Bear No. 18598 A.

Composer Edward MacDowell Author

Nationality of Composer American

Artist Victor Orchestra

Vocal Instrumental ✓ Recitation Bird

Accompaniment

Moods Cheer, surprise & fear, happiness.

Character Lilting, irregular, measured, lilting

Descriptive ✓ Pure

BACK

Ways to use: Example of music that tells a story. (Story may precede, or be drawn from the music.)
American composition.
MacDowell composition.
Example of small orchestra.
Striking use of piccolo, at close.
Theme recognition.

PRONUNCIATION TABLE OF SELECTIONS, COMPOSERS, AND TERMS

(Where no accent is indicated, each syllable receives equal stress. Do not pronounce syllables too slowly.)

Adagio (*Ah-dah'-jee-o*)
Adeste Fideles (*Ah-des'-tay Fee-day'-les*)
Anitra (*Ah-nee'-tra*)
Aōōah (*Ah-oo'-ah*)
Arabesque, L' (*Lah-rah-besk'*)
Arensky (*Ah-ren'-skee*)
Arlésienne (*Ahr-lay'-see-enn*)
Ase (*Oh'-seh*)
Ave Maria (*Ah'-vay Mah-ree'-ah*)

Bach (*Bahk*)
Badinage (*Bă-dee-nahsh'*)
Ballet (*Bahl-lay*)
Barcarolle (*Bahr-kah-roll'*)
Bazzini (*Bah-zee'-nee*)
Beethoven (*Bay'-tow-ven*)
Bella Napoli (*Bel'-lah Nap'-oh-lee*)
Bellini (*Bel-lee'-nee*)
Berceuse (*Bair-suhs*)
Bergeronette (*Bair-jair-roh-net'*)
Berlioz (*Bair'-lee-oz*)
Bizet (*Bee-say'*)
Bolero (*Boh-lair'-oh*)
Boisdeffre (*Bwah-defr*)
Brabançonne (*Bră-bahn-sonn'*)
Brahms (*Brahmss*)

Cachuca, La (*Kah-choo'-kah, Lah*)
Campenhout (*Com-pen-oo*)
Cantabile (*Kahn-tah'-bee-lay*)
Canzonetta (*Kahn-zoh-net'-tah*)
Capinera, La (*Kah-pee-nay'-rah, Lah*)
Capitan, El (*Kah-pee-tahn', El*)
Caprice Viennois (*Kă-preese Vee-on-nwah*)
Capricietto (*Kă-preese-yet'-oh*)
Carmen (*Kar'-men*)
Caro mio ben (*Kah'-ro mee-o ben*)
Carrousel (*Kah-roh-sel'*)
Casquette du Père Bugeard, La (*Kăs-ket' doo Pair Boo-jhoh', Lah*)
Casse Noisette (*Kăs Nwah-zet'*)
Cavalleria Rusticana (*Kah-vahl-er-ree'-ah Roos-teh-kah'-nah*)
Cavatina (*Kah-vah-tee'-nah*)
Chanson san paroles (*Shanh-sohn sahn pah-rohl*)
Chanson Triste (*Shanh-sohn Treest*)
Chant d'Automne (*Shanh Doh-tohm*)
Chant du Soldat (*Shanh doo Sohl-dah'*)
Chanticleer (*Shahn-tee-clair*)
Chopin (*Sho-pahn*) (Nasal)
Chorale (*Koh-rahl'*)
Cinquantaine, La (*Sang-kohn-tain', Lah*)
Clairon, Le (*Klă-ee-rohn, Luh*)
Concerto (*Kohn-chair'-toh*)
Coronach (*Koh'-roh-nack*)
Coucou, Le (*Koo-koo, Luh*)
Cracoviac (*Kray-koh'-vee-ak*)
Csardas (*Tchar'-dahs*)
Cucullain (*Cooc-hoo'-lin*)
Cui (*Kwee*)
Cygne, Le (*Seen'-yuh, Luh*)
Czardas (*Tchar'-dahs*)

D'Albret (*Dahl'-bray*)
Danse Arabe (*Dahns Ah-rahb'*)
Danse Characteristique (*Dahns Kah-rahk-tair-rees-teek'*)
Danse Chinoise (*Dahns She-nwahz'*)
Danse des Mirlitons (*Dahns day Meer-lee-tohn*)
Debussy (*Duh-boos-see*)
D'Hervelois (*Dare'-vay-lowah*)
di Capua (*dee Cah'-poo-ah*)
Donjon (*Dohn-jhon*) (Nasal)
Don Juan (*Dohn Hooan*)
Dvořák (*Dvor'-zhak*)

Ei Uchnam (*Ay Uk-nahm*)
Elfenspiel (*Elf'-en-speel*)
Ensemble (*Ahn'-sohmb*)
Etude (*Ay'-tud*)
Ewa-Yea! (*Ee-wah Yay*)

Farandole (*Fah'-rahn-dol*)
Faust (*Fowst*)
Finale (*Fee-nah'-lay*)

Flotow (*Floh'-toh*)
Funiculi, Funicula
(*Fuh-neek-you-lee' Fuh-neek-you-lah'*)

Garibaldi (*Gah-ree-bahl'-dee*)
Gautier (*Goh-tee-yea*)
Gavotte (*Gah-vott'*)
Giga (*Jee'-ga*)
Gigue (*Zheegh*)
Gioconda, La (*Zhoh-kon'-dah, Lah*)
Gluck (*Glook*)
Golliwogg (*Gol'-lee-wog*)
Golondrina, La
(*Go-lohn-dree'-nah, Lah*)
Grieg (*Greeg*)

Habanera (*Ah-bah-nay'-rah*)
Handel (*Hen'-dell*)
Haydn (*High'-din*)

Intermezzo (*Inter-met'-zo*)

Jakobowski (*Yah-koh-boff'-skee*)
Järnfelt (*Yaer'-nay-felt*)
Jocelyn (*Joss'-lin*)
Juanita (*Huan-nee'-tah*)
Judas Maccabaeus
(*Joo'-dahs Mack-kah-bee'-us*)

Kamarinskaia
(*Kah-mahr-ins-kah'-yah*)
Kamennoi-Ostrow
(*Kahm'-men-oi Os'-trau*)
Kjerulf (*Kyer'-oolf*)
Kreisler (*Kryz'-ler*)

Lieurance (*Leu-rahnce*)
Linda Mia (*Leen'-da Mee'-ah*)
Lisle (*Leel*)
Liszt (*List*)
Loch Lomond (*Lock Loh'-mond*)
Lohengrin (*Loh'-en-grin*)

Marche Militaire (*Marsh Mil-ee-tair'*)
Marche Romaine (*Marsh Roh-main'*)
Marche Slave (*Marsh Slahv*)
Marseillaise (*Mahr-say-yaiz'*)
Mascagni (*Mas-kahn'-yee*)
Massenet (*Mass'n-nay*)
Mazurka (*Mah-zoor'-kah*)
Mendelssohn (*Men'-d'l-sohn*)
Mère Michel, La (*Mair Mee-shel', Lah*)

Mignon (*Meen-yon*)
Miserere (*Mee-sair-aeray*)
Mist'en L'aire, La
(*Meest ahn lair, Lah*)
Moment Musical
(*Moh-mohn Meu-zee-cal*)
Moszkowski (*Mos-koff'-skee*)
Mozart (*Moh'-tsart*)
Musette (*Meu-zet'*)

Natoma (*Nah-toh'-mah*)
Noche Serena (*Noh'-chay Ser-ray'-nah*)
Noël (*Noh-el'*)
Nocturne (*Nok'-toorn*)

Offenbach (*Of'-fen-bahk*)
Ogarew (*Oh'-gah-roo*)
Orfeo (*Or'-fay-oh*)
Orientale (*Oh-ree-ohn-tahl'*)
O sole mio (*Oh soh-lay mee-oh*)

Paderewski (*Pad-er-ef'-skee*)
Paloma, La (*Pah-loh'-mah, Lah*)
Peer Gynt (*Pair Gint*)
Pensieroso, Il (*Pen-ser-oh'-soh, Eel*)
Père de la Victoire
(*Pair duh lah Veek-twoir*)
Pessard (*Pay-sar*)
Pinsuti (*Pin-soo'-tee*)
Pizzicato (*Pit-tsee-kah'-toh*)
Planquette (*Plahn-ket*)
Polonaise Militaire
(*Poh-loh-nayz Mee-lee-tair'*)
Ponchielli (*Pohn-kee-ell'-ee*)
Pont d' Avignon, La
(*Pohn dahv'-een-yohn, Lah*)
Praeludium (*Pry-loo'-dee-uhm*)
Prelude (*Pray-lud*)

Rachmaninoff (*Rakh-mah-neeh-noff*)
Ráckóczy March (*Rah-koh'-tshee*)
Radetzky March (*Rah-det'-skee*)
Regiment de Sambre et Meuse
(*Ray-jee-mohn duh Sahmbr ay Mooze*)
Rigoletto (*Rig-oh-let'-toh*)
Rimsky-Korsakow
(*Rim'-skee Kor-sa'-kof*)
Romanza Andaluza
(*Roh-mahn'-zah Ahn-dah-loo'-tha*)
Ronde des Lutins
(*Rohnd day Loo-tahn'*)
Rondino (*Rahn-dee'-noh*)

Rondo (*Rahn'-doh*)
Rosamunde (*Rose'-ah-mund*)
Rossini (*Ros-see'-nee*)
Rousseau (*Roo-soh*)
Rubinstein (*Roo'-bin-sthine*)

Saint-Saëns (*Sahn-Sohns*) (Nasal)
Salut d'amour (*Sah-loo dah-moor*)
Santa Lucia (*Sahn-tah Loo-chee'-ah*)
Samson et Dalila
(*Sahn-sohn ay Dah-lee-lah*)
Sapellnikoff (*Sah-pel'-nee-koff*)
Sarafan (*Sa-rah-fahn*)
Sarabande (*Sa-rah-band*)
Savez-vous planter les choux?
(*Sah-vay vooh plahn-tay lay shoo*)
Scherzando (*Skairt-tsan'-doh*)
Scherzo (*Skairt'-tsoh*)
Schubert (*Shoo-bairt*)
Schumann (*Shoo'-mahn*)
Secret, Le (*Suh-kray, Luh*)
Sibelius (*See-bay'-lee-oos*)
Sioux (*Soo*)
Solvejg (*Sohl'-vehg*)
Sousa (*Soo-sah*)
Smetana (*Smay'-tah-nah*)
Sous Bois (*Soo Bwah*)
Strauss (*Strouss*)
Suite (*Sweet*)
Suppé, von (*Suh-pay'*)

Tannhäuser (*Tahn'-hoy-zer*)
Tambourin (*Tahm-boo-rahn'*)
Tarantella (*Tah-rahn-tel'-ah*)
Tarantelle (*Tah-rahn-tel'*)
Thomas (*Toh-mah*)
Titl (*Tee-l*)
Toreador (*Toh-ray-ah-dor'*)
Träumerei (*Troy-muh-rye'*)
Trepak (*Tray-pack*)
Troika en traineaux
(*Troh-eek-ah ahn tray-noh*)
Trovatore (*Tro-vah-toh'-ray*)
Tschaikowsky (*Chi-koff'-skee*)
Tu Habanera (*To Ah-bah-nay'-rah*)

Valkyries (*Vahl-kee'-rys*)
Valse des Fleurs (*Vahls day Floohr*)
Verdi (*Vair'-dee*)
Vivace (*Vee-vah'-chay*)

Wagner (*Vahg'-ner*)
Walküre (*Vahl-keuh'-ruh*)
Weber (*Vay-ber*)
Wieniawski (*Vee-en-yoff'-skee*)

Xerxes (*Zehr'-sehz*)

Yradier (*E-rah-deay'*)

MEMORY MELODIES USED IN LESSONS

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Air for G String (Bach)
All Through the Night (Old Welsh Air)
Amaryllis (Old French Rondo)
Andante Cantabile (Tschaikowsky)
Andante—Fifth Symphony (Beethoven)
Andante—Surprise Symphony (Haydn)
Anitra's Dance—Peer Gynt (Grieg)
Arkansaw Traveler (American Folk Dance)
At Dawn—William Tell (Rossini)
At Dawning (Cadman)
At the Brook (Boisdeffre)
Ave Maria (Schubert)

Ballet Music—Rosamunde (Schubert)
Barcarolle—Tales of Hoffmann (Offenbach)
Berceuse (Järnefelt)
Berceuse—Jocelyn (Godard)
Bergeronette, La (Burgmuller)
Birds in the Night (Sullivan)
Blue Danube Waltz (Strauss)
Boat Song (Ware)
Butterfly Etude (Chopin)
By the Waters of Minnetonka (Lieurance)

Calm, The—William Tell (Rossini)
Caprice (Ogarew)
Cavalleria Rusticana (Mascagni)
Cavatina (Raff)
Chanson san paroles (Tschaikowsky)
Chant d'Automne (Tschaikowsky)
Concerto for Harp and Flute (Mozart)
Coucou, Le (Daquin)
Cradle Song (Arr. by Brahms)

Dagger Dance—Natoma (Herbert)
Dance of the Hours—La Gioconda (Ponchielli)
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Fountain, The (Zabel)
Four-Leaf Clover, The (Brownell)
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NUMERICAL LIST OF RECORDS USED IN LESSONS GROUPED ACCORDING TO YEARS

FIRST YEAR

547	815	16001	17568	17842	18076	18548	18684	18852	19038
561	891	17004	17580	17937	18253	18598	18753	18853	35225
801		17513	17691	18015	18323	18622	18754	18886	35470
806		17521	17719	18017	18330	18655	18800	18887	45096
814		17567	17776	18074	18440	18664	18840	19025	45102

SECOND YEAR

547	812	16474	17568	17735	18042	18448	18753	18853	35324
564	825	17004	17596	17776	18074	18598	18754	18886	35470
652	826	17158	17625	17842	18216	18622	18759	18887	45096
801	883	17160	17646	17869	18253	18655	18800	19025	45102
803	891	17311	17686	17937	18314	18664	18840	19062	45170
806	6181	17513	17691	18015	18323	18684	18852	35225	55109
810		17521	17719	18017	18330				

THIRD YEAR

660	814	16474	17311	17842	18042	18598	18800	19062	45170
723	826	16974	17513	17869	18074	18648	18840	35617	55102
801	866	17153	17532	17917	18253	18655	18852	35710	55109
805	883	17158	17625	17937	18296	18664	18853	35717	55111
806	6246	17174	17646	18015	18314	18665	18974	45053	55113
810		17212	17689	18017	18448	18684	19038	45096	

FOURTH YEAR

501	803	871	16474	17532	18017	18314	18622	18759	35712
605	805	883	16995	17596	18074	18323	18648	19038	45096
626	806	3017	17087	17686	18116	18330	18655	19062	45115
715	810	6093	17158	17693	18127	18444	18664	35227	45144
716	813	6141	17209	17844	18216	18445	18665	35247	45187
723	814	6186	17216	17890	18274	18552	18753	35470	55102
801	855	6318	17311	17897	18277	18598	18754	35670	55111
802	869		17454	18012	18296				

FIFTH YEAR

501	812	6121	16371	17209	17917	18314	18759	35608	45321
547	825	6234	16385	17216	17928	18316	18800	35670	55052
561	859	6237	16974	17532	17973	18417	35045	35671	55055
600	886	6269	16984	17569	18012	18445	35275	35712	55105
622	3017	6318	16995	17581	18015	18448	35389	35717	55108
626	3024	8027	17035	17582	18042	18598	35437	45053	55110
802	6093		17084	17583	18116	18622	35470	45115	55113
			17106	17668	18208	18648	35482	45135	73153
			17174	17701	18277	18655	35493	45311	73366

SIXTH YEAR

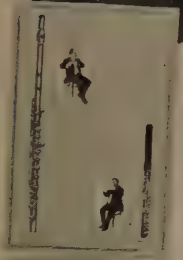
600	3015	6243	17209	17897	18331	18664	35275	35671	55030
607	3016	6245	17226	17917	18418	18665	35389	35692	55044
626	3017	6260	17311	17928	18431	18852	35437	35693	55052
743	6093	6302	17582	17973	18444	18968	35448	35712	55105
763	6116	6322	17693	18012	18445	18974	35470	35717	55113
801	6142	8028	17719	18116	18448	19059	35527	45121	55114
825	6157	16474	17725	18127	18519	35045	35608	45135	55174
869	6184	17004	17815	18274	18598	35133	35625	45310	73153
871	6238	17035	17890	18297	18648	35243	35670	45315	

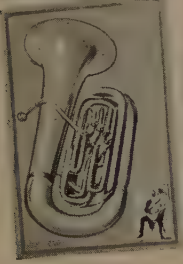
NUMERICAL LIST OF RECORDS USED IN ALL THE LESSON OUTLINES

501	810	6121	16001	17521	17842	18297	18753	35389	45144
547	812	6141	16371	17532	17844	18314	18754	35437	45170
561	813	6142	16385	17567	17869	18316	18759	35448	45187
564	814	6157	16474	17568	17890	18323	18800	35470	45310
600	815	6181	16974	17569	17897	18330	18840	35482	45311
605	825	6184	16984	17580	17917	18331	18852	35493	45315
607	826	6186	16995	17581	17928	18417	18853	35527	45321
622	839	6234	17004	17582	17937	18418	18886	35608	55030
626	855	6237	17035	17583	17973	18431	18887	35617	55044
652	866	6238	17084	17596	18012	18440	18968	35625	55052
660	869	6243	17087	17625	18015	18444	18974	35670	55055
715	871	6245	17106	17646	18017	18445	19025	35671	55102
716	883	6246	17153	17668	18042	18448	19038	35692	55105
723	886	6260	17158	17686	18074	18519	19059	35693	55108
743	891	6269	17160	17689	18076	18548	19062	35710	55109
763	3015	6302	17174	17691	18116	18552	35045	35712	55110
801	3016	6318	17209	17693	18127	18598	35133	35717	55111
802	3017	6322	17212	17701	18208	18622	35225	45053	55113
803	3024	8027	17216	17719	18216	18648	35227	45096	55114
805	6093	8028	17226	17725	18253	18655	35243	45102	55174
806	6116		17311	17735	18274	18664	35247	45115	73153
			17454	17776	18277	18665	35275	45121	73366
			17513	17815	18296	18684	35324	45135	

ADDITIONAL NUMBERS USED FOR SUPPLEMENTARY WORK BUT NOT INCLUDED IN THE LESSON OUTLINES

524	718	6040	16686	17331	17982	18368	35352	45085	63511
570	726	6065	16835	17371	17987	18396	35377	45113	63535
575	728	6092	16839	17442	17999	18490	35378	45117	63618
579	742	6159	16855	17462	18002	18570	35381	45132	63815
581	746	6199	16961	17472	18007	18576	35397	45158	64198
582	753	6258	17001	17515	18010	18577	35418	45163	65147
587	766	6303	17002	17597	18040	18599	35486	45169	65929
603	781	6372	17003	17611	18045	18627	35513	45324	67066
629	788	16062	17083	17635	18060	18639	35532	45329	67067
639	793	16136	17085	17647	18086	18685	35555	50080	67965
647	797	16217	17086	17712	18145	18997	35644	55049	67982
653	799	16361	17104	17718	18155	19060	35653	55054	69229
658	835	16389	17140	17744	18161	35028	35669	55060	72165
666	849	16404	17159	17761	18200	35095	35714	55092	72166
679	851	16431	17304	17777	18276	35188	45057	55095	72655
696	861	16531	17310	17802	18333	35282	45058	55136	72813
697	863	16591	17327	17840	18666	35291	45064	63398	74164
700	889	16593	17329	17868	18367	35350	45067	63429	74556
712	3011	16596	17330						





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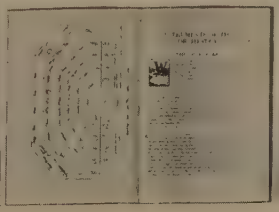

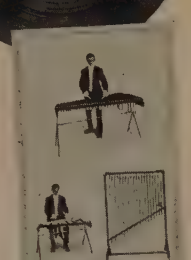

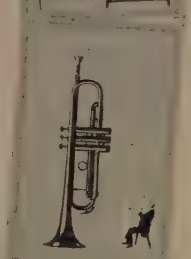

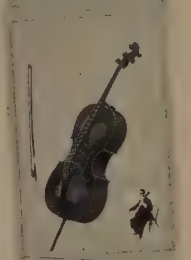

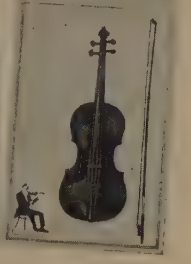

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